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APRIL 20, 1918

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OF MOTION PICTURES AND THE STAGE



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in

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Robert Brunton
Mgr. Productions

Conceived and written by MONTE M. KATTERJOHN

A razor cuts deep;
but turns at a slight obstruction,
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backing its thin edge.
Let's have a Cleaver
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we will hew assunder
with that perfect Cleaver!
You'll find the Reason Why
in "An Alien Enemy."

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DRAMATIC MIRROR

OF MOTION PICTURES AND THE STAGE

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SATURDAY
APRIL 20, 1918

THE MIRROR UNDER ITS NEW OWNERSHIP

The MIRROR wishes you to note the first appearance of fine printing, make-up and illustration adopted by any paper in the field, offering for the first time proper representation to a great industry long since entitled to correct and proper representation by its leading periodicals.

The MIRROR wishes you to note the beginning of its mission to furnish a paper that the busy man can find time to read, a paper that gives and will continue to give all needed information of the Theater and Motion Picture industry in the most concise and accessible form.

The MIRROR wishes you to note carefully the new departments :

"Picture News of the Week in Digest," including a special last minute page, gives the busy man all the news briefly and impartially.

"From Producer and Distributor" presents the view-point of the picture men themselves concerning their own productions. Listen to their story. It will help you make salable selections.

"The Picture and Ideas for Playing It" is a proper, unbiased statement of facts, giving the necessary information about a picture and how to draw the best audience to see it. The facts will assist the exhibitor to select a picture to suit his community—and, remember—these facts are not the opinion of a single individual, but are determined by the members of our reviewing staff in collaboration with the National Board of Review.

"Directory of Releases" is a classified Digest, giving ready information of exact footage, date of release and other detail necessary to the successful exhibitor in planning his coming shows. Tie up to this Digest. It will be of great value. Plan your bookings for the future from it.

"Picture Projection and Theater Equipment" is devoted to concise, informative articles on the various phases of house management and equipment, vital alike to the motion picture and legitimate manager. Men made practical from their own experience are here regular contributing editors, and this department affords you unusual opportunity to gather from general experience the solid facts necessary to success.

"The Dramatic Departments" are edited by a special staff, and will keep the legitimate manager in touch with the theatrical news of the great cities and the big road towns, as well as reviews of current dramatic productions.

Other Features will merit your attention as you turn the pages and new ones will be added from week to week, as is needed by the industry.

Watch the MIRROR under its new ownership. It will reflect many times its cost to you. It will be real reading.

DRAMATIC MIRROR

OF MOTION PICTURES
AND THE STAGE

FOUNDED 1879

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THE MIRROR

LYNDE DENIG, Editor

Are You Making the Most of Your Lobby?

WHAT ARE you doing with your lobby? Are you leaving it to the third assistant usher to dress up with lithographs, according to his own idea of what is effective, or are you realizing what the lobby should mean in your business and treating it accordingly?

Some fifty years ago merchants didn't pay much attention to store windows. They were a necessary part of the building, just like any other windows. As show space for a selling argument the window didn't figure materially. Nobody thought of window dressing becoming a highly paid accomplishment.

Gradually that attitude changed. Merchants began to recognize a powerful medium for attracting customers and selling goods. They used windows as high class advertising space and studied ways and means of gaining the best results.

A theater lobby is just about the best advertising possibility that a showman has at his disposal. It is better than the store window, but unlike the store window it has not been utilized to its full advantage.

Every person passing a theater is a prospective buyer of a ticket. The lobby should be so dressed that it will catch the attention; then arouse interest in the entertainment offered. Too many exhibitors treat the lobby as nothing more than the entrance way to the theater.

It is a big opportunity wasted. Look after the lobby yourself if you haven't a more experienced decorator in your employ.

A Managerial Diplomat in Canada

THE MANAGER OF the Princess Theater in Toronto has mistaken his calling. He should have a desk in one of the chancelleries where statecraft plays, or it is so presumed, only trump cards. On the programs of his house the Toronto manager displays this notice:

The management of this theater will appreciate the favor by ladies who remove their hats. Elderly ladies need not conform to this request.

Of course this will cause every woman present to remove her hat. No woman at a play will care to so arrange her head attire, or any other part of her attire, as to cause her to be singled out as "elderly." Even a common sense woman will not wish to be classified as "elderly" in public. In the home circle or at a convocation where silver threads have first consideration, to be known as "elderly" is a distinctive honor. But no woman at the play is ever "elderly." The Toronto

manager has shown it in bringing about what he desires without asking directly for it—the removal of the hat of every woman in the house.

A Patriotic Duty Well Performed

PICTURE producing companies and the high-salaried stars who mean so much to their success deserve the greatest credit for the whole-hearted manner in which they have given their resources to boosting the Third Liberty Loan.

The contribution of time and energy is a considerable factor in the professional lives of the players who have dropped studio work in order to make extended tours of the country. And the worth of their services has been amply demonstrated during the past week.

Excepting only the personal appeal of some high government executive, nothing has been more effective in arousing throngs of people to a sense of patriotic duty than the appearance of our screen favorites, whose following mounts into the hundreds of thousands. DOUGLAS FAIRBANKS, MARY PICKFORD, CHARLIE CHAPLIN and a score of others have carried and are carrying the message of the United States into highways and byways where otherwise it never would penetrate with equal effectiveness.

Producing organizations have allowed their stars the requisite time for the performance of a patriotic duty, and with one accord the players have risen to the opportunity.

Augustus Thomas to the Coming Players

IN addition to being "a fellow of infinite jest," with ability to write and produce plays that succeed, AUGUSTUS THOMAS has a big fund of common-sense—the chief cornerstone of character. He is a credit to his profession. We heartily commend to all actors, especially those whose ambition leads them to the best grain in histrionic fields, his address recently delivered to the graduating class of the American Academy of Dramatic Art.

In the beginning, Mr. THOMAS stressed a statement made some years ago by WILLIAM ALLEN WHITE, that every-day philosopher of Kansas, that the most important factor in will power is self-respect. This adjusts with every condition in life. Especially is it the governing factor of the dramatic profession. And no profession is so continuously and conspicuously before the public as the actor's. To many "the play's the thing" which reflects all the phases of life.

THEATERS WARNED ABOUT TAX

Owners and Brokers Must Register by April 15

William H. Edwards, Collector of Internal Revenue, has issued a warning that all owners of places of amusement and ticket brokers in this district must register with him on or before April 15. Originally the date was set for April 1, but the time limit was postponed. Daily records must be kept by proprietors or their agents, showing separately the paid admissions and the total admission tax collected in each class for each performance.

According to the announcement:

"An exact daily record must also be kept by every ticket broker showing the tickets sold for each performance, the cost of the tickets and the tax paid by the broker to others, the sale price of the tickets, the tax collected by him and the tax returnable by him to the Collector. Monthly returns will also be filed with the Collector showing the tax due and payment covering such tax.

"On outright sales to a broker the theater must report and pay the tax on the price received and the broker must account for and pay the tax on the additional charge made by him.

"All theaters and brokers should at once get in touch with the Collector to make provisions for proper records."

DALE PLAY WITHDRAWN Morosco Stops Tour of "The Woman of the Future"

The production of Alan Dale's comedy, "The Woman of the Future" (formerly known as "The Madonna of the Future") was withdrawn after Saturday night's performance of the play at the Montauk Theater, Brooklyn. The reason for this action is not divulged, but it is believed to be due to a desire on the part of Oliver Morosco, the producer, to avoid constant interference by the police of other cities.

Chief Magistrate McAdoo dismissed the proceedings against George Broadhurst, Alan Dale, Emily Stevens and Oliver Morosco, who were charged with aiding in the presentation of an immoral play.

SOLDIERS GIVE SHOW Men of the 27th Division Present "You Know Me, Al"

Soldiers of the Twenty-seventh Division at Spartanburg, S. C., presented "You Know Me, Al," a musical comedy, at the Lexington Opera House, April 11. The authors of the piece, Hugh Stanislaus Stange and Anson Hallahan, are members of the division. The entertainment was staged at Spartanburg in March. The cast, of forty-five men, is composed of professional actors at present serving the Government as members of the Twenty-seventh Division.

The performance here is to serve two purposes, one to aid recruiting, and the other to raise \$15,000, which is to be used to buy a portable theater which the Twenty-seventh wants to take to France. "You Know Me, Al," will run for ten days in New York and will play one matinee in Washington, D. C.

HEARD ON THE RIALTO

CHAUNCEY OLCOTT achieved a long-cherished ambition this week in appearing at a Broadway theater. For several years Mr. Olcott has skirted the fringe of the Rialto, playing in Irish comedy-dramas at the Grand Opera House, the Standard Theater and the Bronx Opera House. At last under the managerial guidance of Cohan and Harris Mr. Olcott comes to Broadway in a comedy by Rachel Crothers entitled "Once Upon a Time." During his engagement at the Fulton Theater he will adhere to his familiar custom of singing a number of ballads which will be interwoven with the action of the play.

UPON the first of her series of Shakespearian matinees Laurette Taylor quite disarmed the critics by explaining, following her appearance as Portia, that she did not presume to interpret the most difficult of classic roles as well as Shakespearean stars and older players, but that she was attempting them as an experience for herself and as a means of improving her own methods in her art. Whatever the result of her efforts might be, she added, she thought it would at least aid her in attaining a more flawless diction.

Anticipating, perhaps, unfavorable notices of her initial Shakespearean effort, Miss Taylor incidentally advised her hearers not to believe all that they read in the newspapers.

ANOTHER producing firm is to be added to New York's already large list. Lea Herrick and Julian Anfred, who have had considerable success in presenting tabloid musical comedies in the cabarets, are preparing to produce in New York shortly a musical play, "Keep Smiling." Bide Dudley, who wrote "Odds and Ends," is the author of the book.

THIS is a season in which every class of production has been staged. At least that is the impression that Broadway has in looking in retrospect upon the various offerings of the theaters since last August. While comedies and musical plays have predominated there have been presented, however, a number of dramas, melodramas, tragedies and motion pictures. And to make the classification complete the season has brought forth marionettes and magicians.

ONE by one the playwrights whose early reaction to the war resulted in a period of inactivity are gradually assuming their old-time energy and productiveness. Galsworthy, Henry Arthur Jones, Pinero, R. C. Carton and other English dramatists have completed new plays and now comes word that Maeterlinck, who has been particularly active in war relief work, has written a sequel to "The Blue Bird," entitled "Les Fiancailles." The play, which deals with the love affairs of Tylte, the boy hero of "The Blue Bird," is to be presented in this country by Winthrop Ames, who obtained the work during his recent visit to France.

IN its plans for theatrical participation in the Liberty Loan drive the Liberty Loan Committee has neglected to include dramatic critics. Stage and screen stars are to make speeches in theaters and on street corners and managers are to contribute their playhouses for any activity that may be planned, but the critics have not been called upon to share in the campaign. However, there is one critic who does not intend to occupy an inactive position in the drive. Louis De Foe, of the *World*, has volunteered to make speeches on behalf of the Loan. His first address was made last Monday on the stage of the miniature theater which is erected on the terrace of the Public Library facing Fifth Avenue.

ALFRED BUTT, the English producer, has arranged to present in London Avery Hopwood's farce, "Fair and Warmer," and the Bolton-Kern musical comedy, "Very Good Eddie." These additions to the already large list of American plays in the British capital, together with the forthcoming presentation of "A Successful Calamity," in which William Gillette will return to the London stage; "The Naughty Wife," "Be Careful, Baby," which was known in this country as "Twin Beds," and "Going Up" will give American playwrights practically a monopoly of the London theaters.

NEW MIRROR OFFICES

On and after Monday, April 15th, the Mirror will be in its new offices at 241 West 39th Street, on the ninth floor

COME IN AND SEE US

The Phone is Bryant 4900

WAR PLAYS BECOME MORE POPULAR

Broadway Theatres Have Many Patriotic Offerings

Plays and pictures dealing with the war or its reaction upon certain phases of human nature are becoming increasingly popular. Shortly after the beginning of the war entertainments which revolved about the world conflict invaded the playhouses of New York in great numbers. Then a lull became apparent, due to a desire on the part of the public to seek diversion which did not depend for its appeal upon a presentation of war scenes. In the last six months, however, war plays and pictures have again come into their own. Indeed, they seem to be more popular on Broadway than ever before.

At present the stage is represented by three plays, "The Man Who Stayed Home," "An American Ace" and "Her Country," and others are on their way to New York. In the latter list are "Getting Together," which is to play a return engagement, following a brief tour; "Out of Hell," English melodrama, which contains but two characters, and "The Rape of Belgium," a melodrama by Max Marcin and Louis K. Anspacher, which A. H. Woods is presenting on tour.

In the picture field scarcely a week passes that an elaborate production based upon the war or its various phases is not presented. Legitimate theaters are now housing D. W. Griffith's "Heart of the World," "Over the Top," "My Four Years in Germany" and "The Kaiser." In addition, there is a great number of war films that are not pretentious enough to be presented in the regular playhouses but which are offered regularly upon the programs of the picture theaters.

Century Grove

The first production of Elliott, Comstock and Gest in the Century Grove, atop the Century Theater, is a lively and amusing entertainment. It might be described as a pagan revel, so convincingly does it express the philosophy of "eat, drink and be merry." Coryphees of superlative grace and beauty and dancers and comedians of established reputation comprise the tireless host of frolickers, and they present a show that bears every indication of restoring the ancient and honorable dictum of Broadway that business is business only when it does not interfere with pleasure.

Twenty well-staged numbers make up the entertainment, the most distinctively zippy of which was "The Bolshevik Glide." Russian dancing and Russian costumes made up for the deficiency in Russian girls, though in the ensemble there were visible one or two former members of the Diaghileff Ballet. Frances Pritchard, Arline Chase and Sybil Carmen, all of whom have achieved dancing fame in musical productions, performed a dainty and sprightly number in a manner that revived memories of the popular English musical comedies of ten years ago.

Other entertainers are the three Dooleys, expert in knock-about comedy; Carl Randall, of the tireless feet, and Adrienne Dore, a singer.

STAGE PRODUCTIONS PASSED IN REVIEW

"Hedda Gabler"

Drama in Four Acts, by Henrik Ibsen. Revived by Arthur Hopkins, at the Plymouth Theater, April 8.

George Tesman.....Lionel Atwill
Hedda Tesman.....Alla Nazimova
Miss Juliana Tesman,
Lizzie Hudson Collier
Mrs. Elvested.....Nila Mac
Judge Brack.....Charles Bryant
Eilert Lovborg.....George Probert
Berta.....Charity Finney

We were not fortunate enough to have seen Mrs. Fiske's interpretation of Hedda Tesman in "Hedda Gabler" and so we are unable to declare whether Mme. Nazimova's conception of the role is more in keeping with the character as intended by Ibsen. But whether or not Mme. Nazimova's interpretation is accurate we can justly say that her performance in Arthur Hopkins' Spring revival is wholly fascinating. Objection has been taken that she grotesquely travestied the role, but no objection can be offered to the truth of the statement that she held the attention of her audience at all times.

There was not sufficient of the Scandinavian about the Nazimovian Hedda. Rather she seemed Oriental in nature in the suggestion of exoticism, in the outward representation, in the languidly serpentine grace of her movements. No amount of individualism in portrayal, however, can destroy or mar the significance or value of the character of Hedda, the supreme feline of stage literature.

Ibsen would undoubtedly have agreed with the critic that Hedda Gabler is not true to human nature, but he might have replied that it is the exception to the rule that makes life dramatically significant. No human instincts guide her. Her neurotic soul confined to a restless and unsatisfied longing for power over human destiny interests chiefly in a pathologic sense. The suggestion is ever present that such an expression of supreme egoism should be limited to the boundaries of paranoia asylums. Potentially immoral, she marries an insufferable bore, a fatuously-futile individual, but her cowardly heart prevents her from relieving the dead level of monotony. Cannot the whole essence of her character be summed up by describing her as an unsexed vampire?

Lionel Atwill gave an excellent portrayal of the fussy and intellectually asinine Tesman. Charles Bryant was a forceful Judge Brack. George Probert was convincing as Eilert Loveborg.

[Miss Taylor in Shakespeare

Scenes from "Romeo and Juliet," "The Taming of the Shrew" and "The Merchant of Venice," at the Criterion Theater, April 5.

Combine ability with an unrestrainable ambition and a powerfully magnetic personality, and you have a figure who is pretty certain to be distinctive in any field. When the field is the stage the distinction is even keener. Such an impression has Broadway after witnessing Laurette Taylor's histrionic adventures of the last two seasons.

From Manners to Shakespeare is a leap that should test the versatility

Nazimova an Oriental Hedda Gabler; Laurette Taylor Not Daunted by Shakespearean Leap; "April," New Kind of Dream Play; "Nancy Lee" Depicts Force of Environment Upon Alert-Minded Girl.

of any actress. Miss Taylor does not falter in the enterprise. But in her leap many of the rocks of tradition go tumbling down, with the result that Miss Taylor's foundation is insecure—some might call it tragically insecure. The supreme player of gamin roles, however, has too indomitable an energy and resourcefulness to be daunted. She defies the newspapers and tells the critics to go to.

In her first Shakespearean matinee Miss Taylor appeared as Juliet, Katherine and Portia. As Juliet she played with a sensitiveness and an impassioned girlishness that quite measured up to the traditions of the role. Her Portia and Katherine were not distinctive, due mainly to the fact that her personality was not successfully subdued. It was a modern, militant, quite insincere Portia that she presented, though it must be said that there was a potential power and humor in the performance which are indeed promising once the actress acquires the Shakespearean technique.

As Katherine, Miss Taylor was nothing if not original. Her shrew was gaminish. The note of aristocratic feeling was entirely missing—and Katherine was an aristocrat from her rebellious head to her mutinous feet.

The supporting company was in many cases admirable. O. P. Heggie was particularly excellent as Shylock, bringing out vividly the racial hate, the subtle malice of the Jew. Shelley Hull was a capital Petruchio, but Jose Ruben failed to suggest a fervent and poetic Romeo. Lynn Fontaine appeared as Bianca and Nerissa, and Leonard Mudie was seen as Bassanio.

"April"

A Comedy (in a Dream) by Hubert Osborne. Produced by Charles Hopkins at the Punch and Judy Theater, April 6.

Nancy Bowers.....Pauline Lord
John Bowers.....Mitchell Harris
Jack.....Jay Strong
Nan.....Margalo Gillmore
Mr. Perry.....Burr Caruth
"Granny".....Mrs. Jacques Martin
Alice Perkins.....Julie Herne
Michael.....Gordon Morris
The Strange Gentleman,
Charles Hopkins
Richard Pemberton—Alphonse Ethier
Dick.....France Bendtsen

No doubt the audience which left the Punch & Judy Theater after the first production "on any stage" of "April," were happy. They knew that what they had seen was only a dream, albeit that in that dream were some of the ingredients of nightmare.

To Pauline Lord, who plays the part of the unhappy wife, Nancy Bowers, supremely happy after her awakening from the dream, the audience is indebted. Her acting is faultless. That added to personal charm is an asset on which Mr. Hopkins achieves much of the success of

the Osborne creation. With deference to other members of the company, Miss Lord nearly saves the day, or the night, or the month.

The locale is in a little town upstate. Nancy Bowers marries a poor man. Although an inhabitant of a village, she has city ambitions. She had longings to see her children walk on flowery beds of ease; she wanted to see them married into circles that are usually beyond the reach of the poor. Evidently she had read the sort of fiction which puts beggars on horseback. Eventually Nancy's son breaks away from the home ties and comes to the city. When he returns home he is a snob. He has imbibed the sort of stuff which enlarges small heads. He is the embodiment of contempt in the estimation of those who had known him before he became contaminated. He treats his mother with affected indifference. He is a serpent's tooth. Remorse creeps into the mother's heart. Regret coils about her like a poisoned vine.

A DREAM WHICH IS A NIGHTMARE

So much for the start of "April." Standing in the gloom of poverty and stung by ingratitude, the mother sees (or thinks she does) a dark figure come through the drawing room wall. This figure is billed as The Strange Gentleman. The character is played by Mr. Hopkins. The Strange Gentleman had been the suitor whom Nancy had cast away. He comes to chide her for the choice she had made; to show her what she might have been had she married him—The Strange Gentleman.

The playwright here applies his art. Nancy is unmarried all of a sudden. She is again presented with a choice, and accepts The Strange Gentleman. He becomes rich. His money, accumulated by questionable means, enables her to sit on a throne in her dining room; she is robed in rich attire and wears a tiara. It begins to dawn upon her that some things which glitter are sordid. The Strange Gentleman's meanness asserts itself. His treatment of his wife makes her more miserable than the poverty she had endured. Here is where nightmare comes into her dream.

Then she begins to awaken. She is home again, on Christmas Eve. Her poor husband has taken the place in her heart. The sunshine comes back to Nancy. Content takes the place of splendid misery. Her good and gentle friend, played by Julie Herne as she plays in all she undertakes, with gentleness and sweet simplicity, is by her side. The poor husband, poor only in a financial sense, is her solace. Mitchell Harris has this part. He plays it without affectation. Alphonse Ethier has the thankless part of the Money Devil, Richard Pemberton. Mr. Hopkins, the producer, is The Strange Gentleman.

"Nancy Lee"

Drama in a Prologue and Three Acts, by Eugene Walter and H. Crownin Wilson. Produced by the Estate of Henry B. Harris, at the Hudson Theater, April 9.

Miss Nancy Lee.....Charlotte Walker
Mr. Lee.....Clarence Handy
Miss Grace Lee.....Rosalie Mathieu
Mrs. Lee.....Pauline Duffield
Douglas Wreford.....Ralph Kellard
Andrews.....Charles MacDonald
Molly Day.....Jobyna Howland
Kittie Graham.....Charlotte Carter
Ethel Drayton.....Judith Voss
Johnny Boland.....A. S. Byron
Anthony Weir.....Lewis Stone
Alice.....Marie Pettes
Mrs. O'Neill.....Blanche Moulton
Process Server.....David Adler

In "Nancy Lee" Eugene Walter has returned to his earlier methods of playwriting. He has discarded the punch and the thrill upon which he has depended for success in recent years and again develops a story by the use of quick, incisive, cross-examining dialogue and sufficiently contrasted characters who win battles by their wits rather than by pistols.

An interesting and skilfully-made play is "Nancy Lee," though, of course, it does not possess the power and vitality and craftsmanship of "The Easiest Way" or "Paid in Full." It should increase remarkably the bank deposits of its author, for it contains elements which have always appealed to ninety per cent of the public. There is the adroit blend of humor and pathos, there are the familiar devices of suggesting impending dramatic conflict by occasional exhibitions of revolvers, and there are characters who have long been tried in the playwright's mill and found reliable.

THE FORCE OF ENVIRONMENT

The basic idea of the new play at the Hudson is the force of environment upon an imaginative and sensitive temperament. Nancy Lee contracts a loveless marriage with a wealthy New Yorker in order to maintain the social prestige of her family in a Southern town. Later, as his widow, she finds herself penniless and dependent for her sustenance upon the resourceful exercise of her wits. She consorts with a band of vampires and rounders and leads a callow youth through a ruinously-financial path to the brink of suicide.

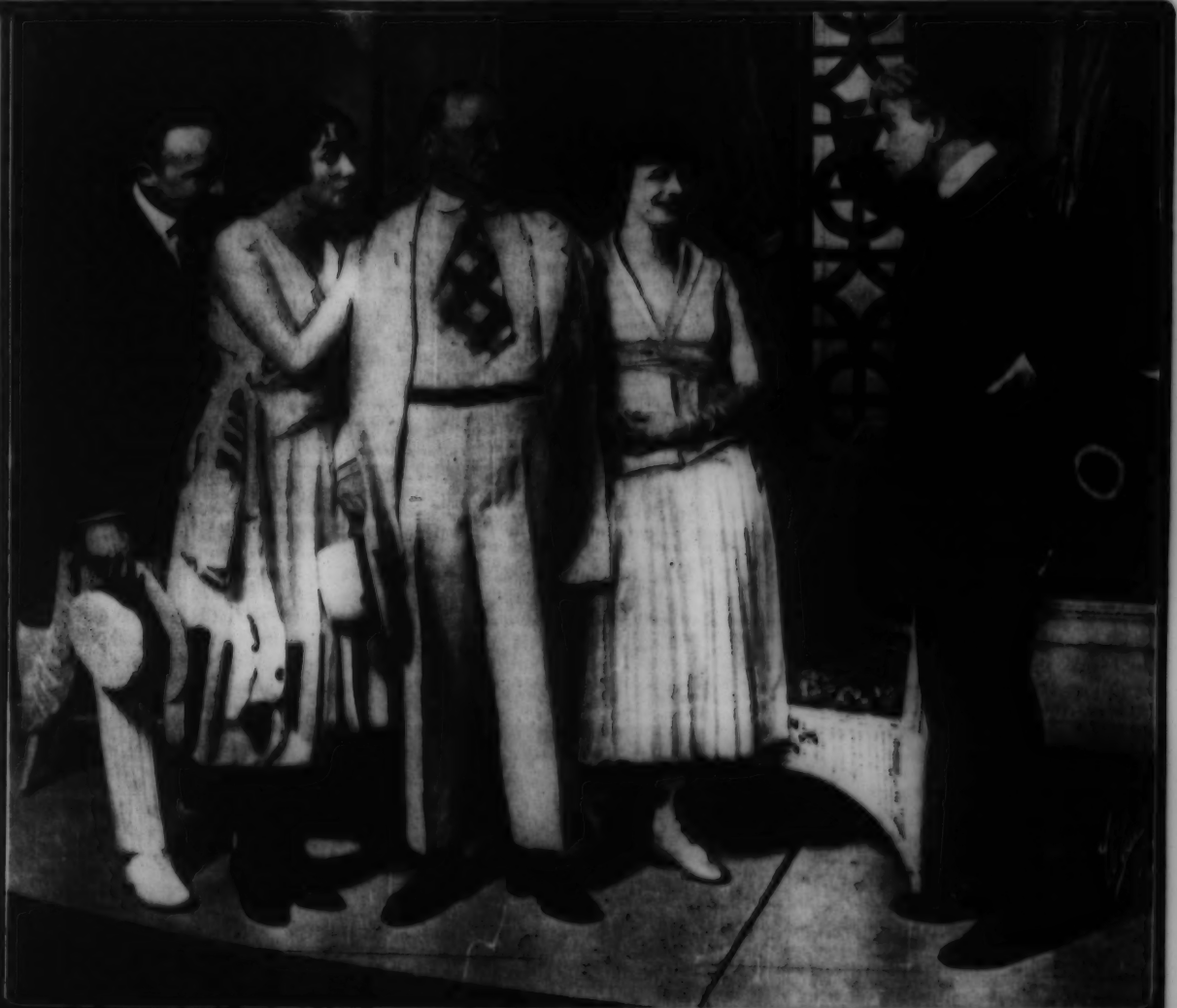
It is then that she comes into contact with a philosopher of the clubs and ocean liners, a man who at first threatens her, but later convinces her by soft argument of the need of reformation. Her character being essentially sterling, it is easy for her to discard the veneer of wickedness which she had acquired, and the end shows her the worthy wife of the rich and forceful clubman.

The play is developed straightforwardly, though it declines in interest after the first act. The acting is thoroughly capable. Charlotte Walker was a sympathetic Nancy Lee. Lewis S. Stone gave distinction to the role of the worldly philosopher. Jobyna Howland achieved a comedy success.

Al Jolson Producer

Al Jolson, star of "Sinbad," at the Winter Garden, is soon to make his debut as a manager. He is arranging a musical comedy production of "The Third Party."

Odds of 4 to 1 Do Not Bother Clifton Crawford in "Fancy Free." The Odds from Left to Right are Ray Raymond, Marjorie Gate-son, Harry Conor and Marilyn Miller.



The Efficient Bennett Family of Servants in "The Rainbow Girl" Wait Upon Billy B. Van. Sydney Greenstreet Is the Rotund Butler in the Fore-ground.



PICTURE NEWS OF THE WEEK IN DIGEST

AN EXHIBITOR NATIONALIZED booking association is the result of a two day's conference, April 8 and 9, at the Hotel Astor, New York. The Allied Convention of Motion Picture Exhibitors and Producers was called at the instigation of Frank J. Rembusch of Indianapolis for the purpose of threshing out the subject of co-operative booking. Nineteen hundred days in nine districts have been pledged already, and the finances and management are controlled entirely by motion picture theater owners.

Based on the demand of the exhibitors present at the convention, that each of the exhibitor units comprising such a national booking association should control their own funds, and that these funds should remain in trust in each individual territory, the convention succeeded in drafting what its members declare is a workable, practical plan, which will do away with any of the objections of stock promotion, and at the same time give exhibitors a consistent schedule of releases, at material concessions in price.

A permanent committee was appointed for the purpose, consisting of Sydney Cohen, chairman, president of the New York State Exhibitors' League; Joseph Hopp, president of the Illinois Motion Picture Exhibitors' League; Louis Frank of Chicago; Frank Rembusch of Indianapolis, and Kind Perry of Detroit. The plan was drawn up by a committee of five, selected in an effort to make it representative of all exhibitors' factions, and to insure its deliberations being of an exclusively business nature, rather than of a factional or political character.

The plan, submitted by the committee, and approved by the convention, was predicated on one of several propositions submitted to the gathering by the promoters of various co-operative booking schemes. It provided for the operation of exhibitors' booking units, bound together for the purpose of the purchase of pictures, in a central organization, the offices of which are to be located in New York and Chicago, and the representatives of whom are to be stationed in each of the units for the purpose of co-operating with the exhibitors in the marketing of their films in these territories.

The selection of film is to be made directly by the exhibitors themselves, and to be passed upon by the Board of Directors of each unit before a franchise is awarded the producer.

Upon the acceptance by a sufficient number of units to guarantee the cost of the productions, the producer is to be given the right to market his offerings through the new organization by a contract which provides for a sixty-day cancellation clause. Six independent producers have already made application for membership, and it is understood that consideration is being given to several others.

The exhibitors are to receive, in addition to a substantial concession in rental prices, a fifty per cent. interest in the excess profits earned by the pictures in their individual territories.

Already formed and operating are the Exhibitors' Booking Syndicate of Greater New York, the Associated Theaters, Inc. of Minneapolis, the Motion Picture Theater Association of Illinois, the Associated Theaters, Inc. of Illinois, the United Exhibitors' Association of Philadelphia and Eastern Pennsylvania, the Exhibitors' Booking Association of the Inter-Mountain States, the North and South Carolina Exhibitors' Booking Association, the Exhibitors' Booking Association of Michigan, and the Tri-

State Exhibitors' Circuit of Pittsburgh, and Exhibitors' Booking Association of Indiana.

With these as a nucleus, work will be started immediately upon the organization of other units in territories not covered, and the hope is that the organization will be ready for the release of pictures within thirty days.

Among those present at the convention were:

Harry Dull, Detroit; Ira H. Simmons, New York; William McGee, Detroit; Harry M. Crandall, Washington, D. C.; I. N. Wids, W. C. Hunt, Wildwood, N. J.; Fred G. Nixon-Nirdlinger, Philadelphia; M. Spiers, Philadelphia; M. E. Felt, Philadelphia; J. M. Schine, Gloversville, N. Y.; William L. Sherrill, Frohman Amusement Corporation; H. A. Palmer, New York; Moe Streimer, New York; Joseph S. Klotz, New York; John T. Collins, Rutherford, N. J.; Kind Perry, Detroit; C. R. Seelye, United Pictures Theaters, Inc.; Milton M. Goldsmith, New York; Tarleton Winchester, Pathe, New York; M. R. Nutting, Toronto, Canada; Sydney S. Cohen, New York; Samuel Beriman, Brooklyn; Jesse Goldberg, New York; W. F. Rodgers, New York; Harry Rapi, Oscar I. Lamberger,

resurrected during the last few days of the session.

The Senate Codes Committee reported Senator Thompson's bill favorably. After the action on the measure had been announced, Senator Thompson moved that his bill be advanced to the order of third reading and final passage. Objections to this procedure were made by Senator Alfred J. Gilchrist, of Brooklyn, and George H. Whitney, of Saratoga, with the result that the bill was placed on the general orders calendar. Owing to some error the Thompson bill was reported out of the committee when it was intended that the Welsh measure, which has already passed the Assembly, was the one to be reported to the Senate.

Both bills were referred to the same committee, and are identical in their purpose.

THE BASIS OF THE "100 per cent" campaign now being waged by the Famous Players-Lasky Corporation is explained by Walter E. Greene, managing director of the de-

himself operate a machine. Any one who has operated a machine for not less than six months may present his own affidavit. The licensing authority may require corroboration of the affidavits.

GEORGE DUNHAM FOSTER, president of the Community Motion Picture Bureau, has gone to France for the Y. M. C. A., taking trained exchange men and assistants, to launch a distribution system for the circulation of motion pictures among soldiers at the front. Mr. Foster will establish headquarters in Paris, with branches on the western front. The original shipment of films to France was 500,000 feet. It is expected to double this by summer.

C. H. CHRISTIE, the business manager of the Christie Film Company, completed arrangements last week with the First National Exchange of New York to release Christie Comedies in New York City, New York State and northern New Jersey. This arrangement is to remain in effect for a period of two years. April 15 marks the National's first release of a Christie Comedy. "Red Cross" is the one-reel Christie picture scheduled for public showing on that date. This arrangement will give the Christie Company representation at the National Exchange office at 509 Fifth Avenue, New York.

JOHAN R. FREULER, who conceived and organized the Lone Star Corporation for the making and selling of Charles Chaplin comedies, has transferred the management to other hands. The new officers of the corporation are Paul H. Davis, president and treasurer; John F. Cuneo, vice president; Dr. George Hall, secretary. The Lone Star's last Chaplin was released several months ago.

DANIEL FROHMAN'S DENIAL in various trade papers that neither he nor the name of Charles Frohman have any connection with the Frohman Amusement Corporation, evokes the following explanation from William L. Sherrill, president of the motion picture company:

"There never has been any desire or attempt on my part or on the part of anyone connected with the Frohman Amusement Corporation to give anyone the slightest impression that Daniel Frohman or Charles Frohman were ever connected with my company. The name of Frohman in the motion picture industry has reached its present position not because of the name itself, but solely because of the merits of the productions we have made. Our company is operated under a corporate name, and would today under any other name hold the same position as it now occupies provided we had exerted the same endeavor."



LEAVING LOS ANGELES TO START LIBERTY LOAN DRIVE
Douglas Fairbanks, Mrs. Charlotte Pickford, Mary Pickford, Charlie Chaplin

Ivan Film Production; Chandos Brennan, representing Herbert Brenon Productions; H. A. Brink, Grand Rapids, Mich.; Edward N. Brink, W. W. Hodkinson Corporation; I. Sanders, Brooklyn; Joseph A. Golden, president Triumph Film Corporation; A. Sperstein, New York; Alfred S. Black, Rockland, Me.; Raymond Pawley, treasurer W. W. Hodkinson Corporation; C. S. Nordlie and C. E. Shurtleff, W. W. Hodkinson Corporation; J. W. McKay, Paralta Players; Lester Park, Lillian Walker Productions; F. J. Herrington, Pittsburgh; Frank Rembusch, Indianapolis; Byron Park, Salt Lake City; John Manheimer, New York; E. Lanning Masters, New York; Louis Frank Chicago.

AFTER a hard fight, in which a motion picture producers, exhibitors and all concerned in the furtherance of the best interests of photoplay exhibitions in New York State worked in harmony for a successful conclusion, the bill allowing Sunday showings was shelved, April 9, when it went into the Senate general orders. This is regarded as a legislative graveyard, and there is little probability of the measure being

partment of distribution, in an interview regarding this subject.

"The producing organization of the Famous Players-Lasky Corporation has been built upon the 100 per cent. idea," said Mr. Greene, "and the sequence of releases of Aircraft and Paramount pictures is arranged to appeal to 100 per cent. of the motion picture public. As long as human minds are individual, and that individuality is evidenced by likes and dislikes, the only way to get all the people in a given community to attend the motion picture theater is to give them what they want. It is in this manner that steady patronage is fostered, and the habit acquired of going to the picture shows."

THE ASSEMBLY at Albany, N. 3, April 9, passed Assemblyman Edward J. Flynn's bill requiring applications for motion picture operators' licenses to be accompanied by an affidavit of a licensed operator showing that the applicant has served as an assistant for not less than six months. Permits must be obtained from the license authority to act as such assistant and the assistant may not

LOUIS B. MAYER, of Boston, has purchased, according to information received from Joseph F. Lee, the motion picture rights to ten stage productions, and will start producing in the early Summer. Three of the well-known productions are Oliver Morosco's "Upstairs and Down," "The Brat," and "Peg o' My Heart." The amount received in the transaction of the last named is reported to be exceedingly large.

It is further reported that Anita Stewart is to impersonate Peg in the screen version of the play. The sale of the motion picture rights of the latter is of special interest owing to the fact that J. Hartley Manners, the author, has always contended that he controlled the rights to "Peg."

D. W. GRIFFITH'S next picture, according to Jesse L. Lasky, vice-president and head of the Famous Players-Lasky Corporation, will be released under the Artercraft trade-mark, and is now under way on the West Coast. "While Mr. Griffith does not desire at the present time to give any inkling of the plot, it is permitted to state that the story covers the experiences of an American in Europe, who is caught in the wave of the war," said Mr. Lasky. Mr. Griffith has not as yet decided upon a title for this production, although it has been temporarily named "Women and the War." Among the popular players who appear are Robert Harron, Lillian Gish, George Fawcett and Adolph Lestina. . . . The first of the D. W. Griffith productions to be released under the Artercraft trade-mark will, it is expected, be ready for presentation early in June. Initial preparations for the staging of this photodrama are now well under way at Mr. Griffith's West Coast studio. The cast is practically complete and actual filming will be undertaken immediately upon the noted director's return from New York. This production should not be confused with "Hearts of the World."

MOTION PICTURE THEATERS in Harrisburg, Pa., in the central business district, are advancing their rates from ten to fifteen cents, and many of the houses in outlying sections are now adopting a similar policy. Advances from ten to fifteen cents have just been made by the National, Royal and Grand Theaters, in residential sections of Harrisburg, and the Star, in Hummelstown, and the leading theater in Annville, both of the latter being in the suburbs. The advance in each instance includes the war tax. The three leading motion picture theaters in the central business district of Harrisburg,—The Regent, Victoria and Colonial,—now charge fifteen cents with the war tax added.

MOTION PICTURE THEATER owners of New Haven contributed \$50,000 as their first share in the third Liberty Loan, the men signing for these investments at the informal dinner given by the Motion Picture Exhibitors' Association of New Haven on April 9. Upward of 200 men attended the dinner, includ-

ing many representatives of the film companies.

Guests were B. E. Wilks and J. E. Loughton, of Triangle; George J. Charron, Foursquare; Frank T. Listage and M. H. Rabanus, official war pictures; J. C. Leighton, Boston Photoplay; Herman Refkin, Eastern Feature Films; Harry Asher, Famous Players-Lasky; J. K. McIntyre, Bentley Studios; J. H. B. Cott, Eastern Feature Films; Nathan Furst, Fox Films; Morris Pusznar, Artercraft and Paramount; Joseph Lee, Select Films; Harry Olshan, Pathe; S. F. Clark, Kleine System; William C. Hall, William Weisfield, and Charles R. King, of Universal.

FILM STARS RECRUITED from motion picture studios East and West, to aid in boosting the Third Liberty Loan, have begun their activities in a manner so energetic that it augurs well for the success of the great national movement. The number enlisted for the cause includes among others, Douglas Fairbanks, Charlie Chaplin, William S. Hart,

of the Liberty Loan campaign, the film comedians left for Philadelphia, where they met Mary Pickford, who had just finished speaking in Baltimore. Then they separated, each to go on a separate Liberty Loan campaign tour—Fairbanks through the Middle West, Chaplin on a tour of the Southern cities, and Mary Pickford on a speech making trip through Eastern cities.

At the same time Marguerite Clark began her tour of the East and West, her route extending from Philadelphia to Kansas City. Miss Clark, though not yet completely recovered from her recent illness, is determined to proceed with her campaign, and will be accompanied by her physician. In Cincinnati, during the last drive, Miss Clark was credited with \$17,000,000. Among others who are aiding in the great drive are Arnold Daly and Emmy Wehlen.

SUNDAY SHOWINGS, LONG a question in Connecticut, seem to have been settled definitely as far as New Haven is concerned. Mayor

Freuler, president of Mutual Film Corporation, that the exponents of motion pictures have yet a large task before them in establishing pictures upon a thoroughly sound and legitimate basis. Mr. Freuler says:

"It is unfortunately true that the motion picture is still largely viewed as merely an amusement, a luxury—almost as a public vice in some quarters. We must insist continually, and never cease reiterating that the motion picture is an instrument of public service as much available to the common good as the press, the pulpit and the lecture platform. We must keep on insisting until the picture is completely recognized in every quarter. When the picture gets that recognition it will automatically free itself of many parasites of graft and persecution. . . .

"Indirectly a vast official recognition has been given the screen in the calling of three great stars to aid in the selling of the Third Liberty Loan. Another important recognition is in the large service we are rendering the Government in screen publicity for food conservation, for the Red Cross, for the war loans, for the savings stamps and in kindred lines."

JESSE L. LASKY, appointed to co-operate with the American Red Cross, has announced the plan of distribution of the official Red Cross film, "The Spirit of the Red Cross." Mr. Lasky said:

"Each distributing organization which is a member of the National Association of the Motion Picture Industry, will be allotted a number of prints which will be divided among its exchanges for free bookings. It is our desire to keep these prints working so that not a single day will be lost during a given period, but that the film will be shown in certain theaters of every territory throughout the country. Posters and other material are now being planned and an announcement on this phase of the exploitation will be forthcoming shortly."

D. W. GRIFFITH'S feature production, "Hearts of the World," opens at the Majestic Theater, Boston, April 16. William Elliott, F. Ray Comstock and Morris Gest are in charge of the presentation and the music is supplied by an orchestra of 30 pieces.

EDWARD WARREN, president of the Edward Warren Productions, Inc., is busy personally directing his third big state rights feature in which House Peters and Anna Lehr will be co-starred, supported by a splendid cast, which includes: Wilfred Lytell, Corone Uzzell, Henry Sedley, Ned Burton, Ben Lewin, and many other noted actors.

This feature is founded on a play by H. S. Sheldon and the scenario was adapted for the screen by Winifred Dunn. The art direction is in the hands of Mrs. Lillian A. Warren. Edward Earle, who photographed all the Edgar Lewis productions, is engaged as camera-man.

GRACE MACGOWAN COOKE has just sold the picture rights to her famous novel, "The Power and the Glory," to World Pictures. More than ordinary interest attaches to the purchase of the screen rights to this novel by World Pictures because of the fact that it was the intention of the late Henry B. Harris to produce a play made from this novel with Elsie Ferguson as the star.



COL. ROOSEVELT GREETING LIBERTY LOAN COMMITTEE
Gathering at Oyster Bay Pictured in Hearst-Pathe News

and Mary Pickford, as well as Marguerite Clark, Marie Dressler and Madge Kennedy.

In the plan of campaign which aims to cover fairly thoroughly the entire country different territories have been assigned to different stars. William S. Hart has begun at the western end of the line, with an itinerary which extends from Los Angeles to Seattle, Wash., while Fairbanks, Chaplin and Mary Pickford have started their canvas of the eastern coast, addressing multitudes in the various cities they are visiting. The Fairbanks-Chaplin-Pickford tour commenced auspiciously with a trip by special car to Washington, where they were received by the President and started on their way. Proceeding to New York the trio opened the campaign of selling Liberty bonds from the steps of the sub-treasury.

Great crowds gathered to witness the exhibition at Broad and Wall Streets, where "Doug" and "Charlie" appeared. Following this phase

David E. Fitzgerald, the Democratic party leader, and Major Louis M. Ullman, Republican head in the city, both went strongly on record as favoring Sunday shows permanently. Connecticut has permission to hold Sunday shows, providing the theater owners give a stated amount for the use of the State Council of Defense through its various local bureaus. Mayor Fitzgerald has gone this proposition one better by declaring "The best people of our community favor the Sunday shows. They are the people who always seek the good in everything and most certainly have found it in our Sunday picture shows. Patrons of our Sunday shows are those who find comfort, joy, and instruction in these shows. Generally they cannot afford to pay prices for the big entertainments. Personally I favor these shows."

CCOURT DECISIONS, as well as a number of legislative enactments, have recently convinced John R.

"HEARTS OF THE WORLD" GRIFFITH'S ART AT BEST

D. W. GRIFFITH'S "The Birth of a Nation" has always been considered the highest achievement of motion picture art. The romantic glamour of the story, the stirring and haunting appeal to the emotions, the superb photographic effects, the marvelously skillful direction of masses of people and groups of situations combined to make a picture that was regarded as supreme in film production. Every succeeding elaborate photoplay was inevitably subjected to a comparison with the Griffith masterpiece, and the result was always a further vindication of the judgment of those who witnessed and passed a verdict upon "The Birth of a Nation."

A VISUALIZATION OF THE WAR

Griffith, himself, began to doubt, it is said, whether his original achievement could ever be duplicated. He tried in "Intolerance" and the effort, while an interesting and in many ways a stupendous production, could not in general appeal be compared justly with "The Birth of a Nation."

Then the United States entered the war, bringing the world conflict to a vital place in the hearts and minds of Americans. And Griffith received his inspiration. He would visualize the war, and interweaving its tragic force, its colossal destructiveness, its tremendous significance and its awful grandeur with a simple and youthful romance, would appeal to the imagination and sympathy and patriotic spirit of the American people.

AN INSPIRED PRODUCTION

The inspiration has been carried out—magnificently and memorably. "Hearts of the World" has taken the place of "The Birth of a Nation" as the Griffith masterpiece. Indeed, in such respects as the utilization of vast forces of soldiers and the expansion of photographic detail it far surpasses its predecessor. In the appeal of the story and the projection of little incidents of human interest it is quite up to the standard established in the Civil War photoplay. The latter phase presented to Griffith the greatest obstacle to be overcome in attempting to make his latest production superior to "The Birth of a Nation."

The passing of half a century brings an entirely new perspective and one is apt to regard the stirring incidents of the Civil War as not only historically interesting, but picturesque and romantic. The events of the war now in progress are too near, too incontestably modern in their conception and scope to shed a genuine glamour. To catch this glow of picturesqueness and romance was a task that would have baffled any director. It should have baffled Griffith. That it did not proves again his superiority as a motion picture producer.

There is a quality of simplicity in "Hearts of the World"—a quality such as one often finds in a Frenchman's story of young love. A suggestion is present of haunting wistfulness, of pathetic helplessness. M. de Tolignac wrote the story, blending appropriately humor and pathos and the sympathetic appeal of little touches of human interest.

Inspired Photoplay Makes World War Vivid and Human

A ROMANCE IN A VILLAGE

The story in brief concerns a young American poet who has made his home in France and who has fallen in love with a village girl. The year is 1914 and they are about to be married. Suddenly war breaks out and notices of mobilization are posted. The American, convinced that "a country good enough to live in is good enough to fight for," joins the French army. The German invasion eventually extends to the village from which all the women and old men, with the exception of an indomitable few, have fled in precipitate haste. The hardships of Ger-

of the World." But, whereas Wells appealed solely to the imagination, Griffith appeals to the eye as well as the imagination.

VIVID CONTRAST DEPICTED

From peaceful scenes depicting the simple and wholesome lives of happy village folk in the north of France—scenes which penetrate into the detailed activities of the home, the audience is suddenly shown the world war in all its various phases. We see the dramatic figures of Viviani and Grey addressing their respective parliaments in those memorable days of August, 1914. Suddenly the scene



GRIFFITH BEHIND THE BRITISH LINES IN FRANCE

Between the Making of Scenes, Noted Director Watches Ambulances On Their Way to the Front

man rule are depicted, with flashes here and there that are intended to throw interesting sidelights upon the Prussian character.

In the end the French recapture the village, largely through the assistance of the American, who undertakes a dangerous spy mission. The lovers are reunited, and the final scene shows them enjoying a mutual happiness over a bounteous dinner table, while in the distance United States troops are marching on their way to the battle-line.

The contrast between the peaceful tranquillity of village life and the chaos and disaster of war is vividly represented. Indeed, it may be said that this contrast stands out as the most definitely-marked impression which one carries away from the picture. The effect which H. G. Wells gained in "Mr. Britling" by picturing life in the peaceful English countryside, and the reaction of this life to a war as sudden in its beginning as it is stupendous in its magnitude, has been achieved in "Hearts

is shifted to Berlin, where the Prussian military clique is shown arranging details of the great invasion. The war breaks forth in all its fury, and as the picture unfolds there is presented stirring scene after stirring scene of wartime France—the mass attacks of the Allies and Germans, life in the trenches and the tension that attends such activities as reconnoitering, patrolling, spying upon the enemy lines in a driving rain storm; the flight of refugees before the German invasion and the hand-to-hand fighting on the devastated fields of No Man's Land.

The battle scenes were characterized by a sweep and drama which, while not possessing the picturesque quality of the Civil War days, brought home forcefully the remarkable efficiency and scope with which modern war is conducted. While war today is largely a thing of muddy trenches and shell-torn fields, there is a dramatic significance in a charge of tanks, in the spying operations of a fleet of aeroplanes, in the

utilization of vast engines of destruction.

FRENCH AND BRITISH AID

The scenes of "Hearts of the World" were taken in France, many of them under actual battle conditions. Both the French and British Governments co-operated with Mr. Griffith to the extent of placing large bodies of soldiers at his disposal and in giving him opportunity of filming life in the trenches and in villages of France. No closer approximation of actual war conditions can probably be attained by the camera.

The famous Griffith devices of "close-ups" and skyline effects are again employed, but in a far more effective manner. The director has apparently found a method of preparing the films by which he obtains soft yet clear outlines such as one finds in the half-tones of the rotogravure process. Mr. Griffith also achieves a truer perspective in his latest production. He attains dimension for his figures and they stand out definitely instead of being massed against the background. In his skyline scenes he has shaded out the higher stretches of the horizon to advantage, bringing a more marked outline to his movements of vast bodies of troops.

CHARACTERS WELL ACTED

The great list of characters in the photoplay was given admirable representation—for the most part. Robert Harron as The Boy acted with sincerity and naturalness, while Lillian Gish brought a wistful appeal to the part of The Girl. The acting honors, however, go to Dorothy Gish who, in the role of The Little Disturber, a vivacious and warm-hearted gamin, played with a variety and an unusual knowledge of the values in comedy and tragedy. George A. Siegmann was capital as the brutalized Prussian. Eugene Pouyet, as a Poilu, George Fawcett as The Village Carpenter, and Robert Anderson as M. Cuckoo, provided excellent support. Mention should also be made of the performance of Ben Alexander as The Littlest Brother. Here is a child actor of unusual personality and talent. The incidental music was thoroughly suited to the scenes and characters.

LOUIS R. REID.

MANAGERS SUBSCRIBE Theater Men Take \$1,131,500 Worth of Liberty Bonds

E. F. Albee, chairman of the Theatrical Allied Interests Committee, announces that the total Liberty Loan subscriptions of the theatrical managers to date amounts to \$1,131,500.

Individual firm subscriptions are as follows: Klaw & Erlanger, \$150,000; Martin Beck, \$100,000; Lee & J. J. Shubert, Cohan & Harris, Alf Hayman, Al H. Woods, Samuel A. Scribner, Marcus Loew, F. F. Proctor, Morris Myerfeld, A. Paul Keith, E. F. Albee, David Belasco, J. Herbert Mack, R. K. Hynicka, Columbia Amusement Company and William Fox, \$50,000 each; Messrs. Elliott, Comstock & Gest, \$30,000; Hyman Winik, \$25,000; Joseph Schenck, \$20,000; Nicholas Schenck, B. F. Roeder, Carl Laemmle and Maurice Goodman, \$10,000 each, and Pat Casey, \$5,000.

WITHOUT FEAR OR FAVOR — By an Old Exhibitor

DEAR reader, here's an old friend. Do you remember the Rae Tanzer film this department helped keep off the market last year? Well, a Mr. Slade was reported to be interested in its production. And, wisely, it was never produced. The Mr. Slade was said to be of Slade and Slade, attorneys for Miss Tanzer in a particular case. The other day, in New York, the broker for Louis B. Jennings' Standard Film Industries Corporation was placed under arrest for "publishing fraudulent financial advertising in connection with the sale of stock" of this concern. The newspaper said:

"When R. S. Davidson (the accused broker) was brought before Judge Mulqueen in General Sessions, Mr. Slade, of Slade and Slade, his attorneys, asserted that Assistant District Attorney Brogan had violated professional ethics in causing Davidson's arrest."

Now, the newspaper didn't relate in detail wherein Mr. Brogan "had violated professional ethics." As near as we can surmise, it was because lawyers are so accustomed to seeing stock sharpers stay out of jail by keeping "within the law," it came as a shock to witness one of 'em nearly caged. "You're safe as long as they don't get you" cuts no ice when they do get you!

One of these days Manhattan lawyers will express no more surprise at the caging of movie stock sharpers than do their brethren of Chicago and Los Angeles.

"Not yet but (we hope) soon!" The judge, as a matter of fact, came in for criticism, too, for he fixed bail for Mr. Slade's client in the slim sum of—\$50,000!

Whereupon Mr. Slade raised such a holler that the sum was reduced to \$25,000, and his client hit the sun-light.

The Assistant District Attorney's answer to the "violation of ethics" charge was that "the film corporation was a fake organization started for the sole purpose of defrauding the public."

The Assistant just wouldn't be nice!

Mr. Brogan ought to be District Attorney—we hope that one of these days he will be, aided by a grateful New York film industry.

The industry has been rooting for those brave public officials who have been shielding it from the censors, when no less thanks is due those just-as-brave officials who have been shielding our reputation from the clutching stock promoters.

We, of course, are a national column, but we have exploited Mr. Brogan's exploits because they carry a message to the American exhibitor anywhere. That message is that stock sharpers who use our industry as their bait, seldom mind the inception of civil suits against them, but FEAR CRIMINAL PROSECUTION.

They may give our "movies" a black eye, but arrest in a criminal action is THEIR black eye!

It's hard for them to operate after that!

The next time a movie stock sharper looms up in your town, tell the District Attorney.

A Worthy Candidate for District Attorney — Pictures Called Democracy's Most Powerful Ally — When Is a Press Agent?

WE like Wilson and Creel so that we must needs like the New York Tribune little; but darn-it-all we've got to give her credit for the most correct appraisal of the "war movie" that any newspaper in this broad land has made! It's a measuring that cannot possibly be aided by editorial camouflage by us, so we give it as it runs.

"This is the first war (says the Trib) of submarines and aeroplanes—and it is also the first war of 'movies.' Let us not lose sight of the fact."

"There are several great war spectacles of the screen now showing in this city. Mr. Empey has been dramatized. Governments have aided in the taking of pictures on the actual battlefields of France. Since 'The Birth of a Nation,' no movies of equal magnificence and poignancy have been produced."

"This means precisely that never in the history of the world has a foreign war been brought so closely home as will this war be brought to Americans. Three thousand miles away, yes. But you will be able to see and consume its faithful essence in every Main Street 'movie' house before the war goes much further."

"There are obvious dangers in this vividness of representation—the danger of easy emotion without adequate action to justify it, for example. But there is also a world of aid for a democracy at war. The handicaps of a democracy in a time calling for unity of purpose and swift action have been much dwelt on. Here comes the movie to manufacture unity of purpose and spur to swift action beyond the ability of any previous factor. JUST AT PRESENT WE SHOULD RATE THE MOVIE AS THE MOST POWERFUL ALLY THAT HARD-PRESSED DEMOCRACY HAS YET BEEN ABLE TO SUMMON TO HER SIDE."

Mighty fine, and gripping, and true, eh what? Seeing ourself's as others see us—in our more than Sunday best! We knew we were doing a lot to help win the war. But "THE most powerful ally" of Uncle Sam—that important, we didn't make ourselves out, bless us! We are still so young that we are afraid we can "kid" ourselves—and that's why it takes this famous American newspaper to spill the beans! And now that it's all been said, believe us that we believe IT. You can't blame us—the Trib's words, somehow, ring true.

For, coming to examine 'em, there's little to disagree with. That first paragraph is wrong in one sense, and right in another—there were movies of the Russo-Japanese, Balkan and even Spanish-American wars, but they were mere scenics, which could not hope for an instant to thrill and spur on whole nations, as do the great war dramas of today.

You saw war—yes, genuinely—in the movies of 1898; but you get the will to war from the impressive

creations of the immediate present!

CAN you, earnestly, seriously, "rate the movie as the most powerful ally that hard-pressed Democracy has yet been able to summon to her side?"

Of course you can. A good test exists now, in Quebec. That city, which has been draft-rioting, is Catholic. What the Hun has done to the Catholic of poor Belgium is graphically depicted in a motion picture film just issued, called "The Cross-Bearer." I would like to see the Quebec malcontents gathered into a great hall and the story of "The Cross-Bearer" unfolded to them. The clamor from that audience would be greater than ever. But it would be to go to France!

Or we would admit that the Tribune had miscast the motion picture!

THE fine war pictures of today may nevertheless be toned down in places.

Places that show conquering American troops finishing the foe with the bayonet.

There is nothing pretty about bayonet fighting—it's a necessary fighting art, but the less featured in films the better. Killing with the bayonet must be done, but I am sure that our boys want no stage thrills drawn from it.

Nor are the mothers and sisters they leave behind Huns, that they insist on witnessing such depictions!

Such scenes are better left out of the films.

They hearten no one.

They enlighten no one, either—for we never supposed that our boys repelled the Hun with teaspoons!

It's simply that not being Hunlike, we ask not the details to gloat over.

Take the horrors out of the film, Mr. War Drama Director. The fact that your film was cheered scene for scene at the Broadway opening, means nothing. That little woman, in somber black, whose opinion is representative of thousands of her kind, was never heard by you. For you can't hear a shudder. So forget those loud cheers. They're a bad guide. And the "Father Told Me to Get Ten" (Huns) title should go, too. Hun daddies say those things: ours say, "Do your duty, John."

Nothing like being accurate—and leaving the slaughter house stuff to its fond fancier, the German!

LIFE is work, sayeth the poet—and work is life.

Doctors recognize the condition and wise ones warn active men against retirement under any circumstances.

The human brain becomes adjusted to a certain mental strain; take away that strain and the fine machinery falls out of plumb—and perishes.

Can you fancy a more active life than that of the motion picture director? Talk of mental and physical exercise!

If the doctors are right, the busy

movie director had better not get rich.

For rich men go into retirement. And to Paradise, often, a year or so after!

Just a couple of years ago Barry O'Neil was the directing dynamo of the Fort Lee World studio. Barry worked morning, night and noon. The more he got of it the better he enjoyed it. And as for roughing it—why, he'd finish that scene in a blizzard!

Same held true of Otis Turner out at Universal City. The dynamo of that institution! None of the young directors had anything in a "staying" sense on Otis. He laughed at long hours, at bad weather, at all sorts of conditions that got the young directors' "goats."

I remember a Universal film showing a rodeo scene with several U directors in it as spectators. A rearing horse came at the megaphone men, and they scampered out of focus.

With an exception.

Turner stayed.

The script didn't say: "Exit."

And he was an intense movie man!

But the past year was spent by Turner around a modest "decorating" business in Los Angeles—practical retirement—and by O'Neil mostly on the sofas of the Lambs—actual retirement here.

The other week I was made to recall the injunction of the doctors.

Both O'Neil and Turner had passed.

I HAD business with a Fort Lee studio some days since.

It was not my first visit there, and so I was quick to notice the change.

There were guards with shot guns in the road outside!

And another just inside the main entrance.

This last "patted" my pockets when I sent in my card!

But I hadn't a revolver around me—not even a stilleto.

I was okayed for free movement inside. But, believe me, I asked the man I came to see what the strange proceedings were all about! In response he waved a newspaper clipping at me and said:

"On the quiet, now, we're doing a Berlin intrigue picture. They're all the go, of course. Quite naturally the Kaiser's in it. And we want to hold him—until the darn feature is finished."

"It's like this: we had the actor who was to play the Kaiser signed last week, but a certain something—happening just then—made him quit. The second actor engaged for the part also got cold feet—and also through the certain something."

"Ditto Kaiser Number Three. Then came the man who is now taking the part. Don't think the certain something didn't frighten him, too, for it most certainly did!"

Here the Old Exhibitor broke in to learn definitely what "the certain something was."

"Why, it's this clipping," said the studio man, and he let me read it:

SCREEN KAISER SHOT TWICE;

KELLY, WHO FIRED, IS

RELEASED

(Continued on page 570)

MUSIC FOR PHOTOPLAY ACCOMPANIMENTS

LONG experience in looking at pictures accompanied by music leads me to the statement that the worst fault of the whole business is the tempo at which things seem to be moving all the time. I don't know whether I am temperamentally lazy or not, but I get a feeling that the average program in a picture house is rushing along and trying its best to beat the clock. Where it is bound for I do not know. Indeed, there may be some reason in the various Sunday supplement stories to the effect that the movies are undermining brain foundations; but only in the sense that they are getting to be extremely nervous. The music, instead of bringing a sense of rest, keeps one keyed up to concert pitch, so that the exciting T. B. M. is more tired than when he went in.

DISCRIMINATION NEEDED

I have been thinking lately that it is a rare discrimination that realizes the balance of tone needed for the different scenes of a picture. Not all pictures need the full orchestral strength. The three big Broadway houses could easily experiment with this question. It is an interesting subject. If music is to become an actual part of every picture this question is one that must be settled sooner or later; and why not begin in time?

I can point out on the fingers of one hand where there was perfect union of picture and music, going over a period sometimes of weeks and weeks. I have lately referred to scenes that were particularly well set: the Mother Love scene in "The Blue Bird"; the Chinese scene in "Wild Youth," both at the Rivoli; and the torture scene in "La Tosca" at the Strand. These were rare moments from the picture standpoint, because they gave the impression that the music had been composed for the picture. This leads me to express the thought that musical directors should have access to a picture as soon as possible after it is made, in order to study it and select a suitable program. Even after that, they should think it over and make corrections. It is all a matter of beginning soon enough. This plan might go a great way in doing away with the nervous feeling both in the orchestra and the sensitive listener.

NOVELTY IN MUSICAL PROGRAM

One of the greatest assets in the preparation of a musical program, or even of the whole show, is novelty. These days, when every window dresser from drug-store to hardware shop is racking his brain to spring some new window surprise on the passer-by, it behooves the moving picture man to step lively and think in bunches. It is a game that requires some originality and a great lot of experimenting; the latter to try out the temper of the regular patrons.

From the overture to the fall of the curtain on the last show, the program should change key at every scene. In the beginning, we had the film only, then a singer of popular songs was introduced, aided and abetted by the purse of the publishers; then we had a soloist on

Need and Difficulty of Attaining Novelty in Musical Programs Is Special Problem of Organists

BY MONTIVILLE MORRIS HANSFORD

some sort of instrument, and later dancing in its various dress. With this program as a nucleus, the managers have not been able to stray very far. True, the pictures are varied, the singers and instrumentalists are good and bad, and sometimes fine, as in the case of Miss Gordon, lately at the Rivoli.

At best the sequence overture-picture-solo-picture-solo going on endlessly becomes somewhat monotonous to the picture fan. Therefore it is certainly up to the manager to keep that program not only as lively as he can, but to think up new schemes, novelties, surprises and what not to keep his patrons up to the mark in appreciation. It is a fearful sight to watch a manager chasing around the lobbies trying to judge whether a certain number gets over; but this method seems to be the only way he can tell whether his show is good or bad.

Naturally the ideal manager is the one who knows the show is going over; who after the rehearsal goes out for a good dinner, feeling confident that everything is in running order. Such men are few; and Work is their middle name. They have studied the case on the table; they have eliminated the non-essentials; they know the chances are with them; and if the public does not rise to the bait, then it is the fault of the Lenten season or the weather.

LETTER FROM ORGANIST

I have just received a letter from a prominent picture organist, written when he was feeling sort of blue; the feeling that strikes you when you tried with all your might and nothing happened. This is the way he puts it: "If there is anything aggravating it is to know not what to play, and if there is anything more aggravating than that it is to know what you want and not be able to find it or do it."

The most interesting part of his letter is where he describes trying to play "The Blue Bird." "I'd like to see anybody play 'The Blue Bird' as it should be played. Fire is easy, Water less so, Bread and Sugar trivial details, but it is the transformation scenes. I tried to work a deceptive cadence together with a sudden change of registration at these places but nobody seemed to notice it. And I was disgusted. Not with the people, but with myself for not being able to put it over. And there is the whole rub in picture playing—putting it over. And putting it over consists in carrying out effectively your ideas through the medium of the organ. And that is a devilish hard thing to do. It isn't the pieces, nor ideas alone. Ideas are easy, and thicker than pestiferous fleas, and just about as annoying. They peck and peck, and are continually whispering in your ear, 'Why don't you do this, and why don't you do that?' Curses upon them! But to get one of them to fly out and bite somebody in the

audience is one h— of a job, believe me."

His program and results for "La Tosca" are even more entertaining: "For Tosca I used a theme of just one chord; a low tragic chord with chimes. This I kept butting in regardless of what I was playing or the key. Also used two airs from *Roberto Devereux*, Donizetti, and one from *Ernani*; *Vesper Chimes*, Sochting, during Angelus, and a bit of the *Stabat Mater* during church scene. At the finish I worked up to a climax on the full organ as she went over the wall; a moment's silence, then the tragic chord on closed chimes. Thunders of applause should have rent the air, but nothing happened."

MIRROR INSPIRES PLAYER

It is a good thing to get these failures off one's chest every little while, and they are about as instructive and entertaining as something that has never been tried out on a picture. His closing remark makes up for all the rest. He says, "That idea of the closed door in 'Tosca' was clever. It is ideas like that that make the MIRROR worth while." (Business of treating the reviewers.) Well, well! I'm glad that "The Blue Bird" and "La Tosca" woke up a few of our players. These two pictures with "The Whispering Chorus" have given good imaginative players something to work out on their keyboards. It is a good thing to be shaken up now and then. The playing of the transformation scenes in "The Blue Bird" is not the most difficult problem of that picture. Generally speaking, it is only necessary to crowd on a little organ, like the rolling up of the maps in Kipling's "Brushwood Boy," and the effect would satisfy the average audience.

One of the beautiful things last week was Manager Edel's setting for the orchestral number, *Cavalleria Rusticana*, which disclosed a starlit countryside with blooming trees, an altogether lovely effect. The Strand gets the sense of bigness so essential to scenes like this. The broad sweep of the stage lends a dignity and repose not often felt in theaters, even of the kind not designated as movies. For the scenic at the same house, Grieg's *To Spring* was played in excellent style. This was the first time I ever heard this selection done by an orchestra.

I recently underwent a little private enjoyment from watching, seeing and hearing Manager Rothapfel direct a whole show at the Sunday afternoon performance. I have heard him conduct the overture many times, but to take the whole business in hand from the conductor's stand was a decided novelty. Since hearing this, I have decided that the manager's proper place is on the conductor's stand; that is, if he is Manager Rothapfel, for I am quite willing to say that he put that orchestra through those pictures in a masterly manner.

SONG AIDS PICTURE

Musically, Arnold Daly's picture, "My Own United States," is all mixed up with Julian Edwards' song of the same name. This song was written years ago and was used in the production, "When Johnny Comes Marching Home." To hear it now gives one the feeling that there were some slashing good songs written in those days, and the chorus of this song is just as inspiring, and more so, than anything written during the war. I don't believe there is even a suggestion of *Yankee Doodle* in it, an ingredient that to songs is as yeast to bread. It is a plain melody written before composers had invented the melody scrap book. The presentation at the Rivoli of this picture introduced the song in the orchestra, as a quartet by the Rivoli quartet, as a solo for baritone, and as a climax for everybody, and the result was decidedly advantageous to the picture.

I have just looked over a cue sheet for a picture that is somewhat longer than the average feature. There are 48 changes for the players. In other words there is a change of mood definitely indicated for the music in 48 places. This keeps orchestral players away from home of nights. It also causes nervous breakdowns where the leader is not robust and works havoc in the audience. Therefore, Mr. Producer, or whoever it is that makes pictures, won't you have the mother and daughter scene played out without showing the Colorado Limited at top speed passing Fordham; the leader has to stop the sob stuff in order to convey to the audience that a railway train is approaching, and this sort of thing causes some funny cue sheets to be doped out; and besides, catgut factories and music stores are waxing rich from this expert circumlocution.

Not to Compose Opera

Fritz Kreisler, who canceled all concert engagements recently after being refused permission to play in some cities because of his standing as an enemy alien, has written to Charles B. Dillingham, the theatrical producer, asking to be released from a contract.

Forces Consolidated

Triangle-Keystone playing forces consolidated at Culver City some months ago, and the casting directors at the dramatic end of the lot took advantage of the many new types made available by the removal of the Keystoneers from Hollywood. Subsequently, numerous well-known Keystone players were drafted for the regular features and several, as a result of their marked dramatic ability, have been elevated to leading roles in forthcoming productions.

On the other hand, changes in the Keystonees have enabled many of the feature players to appear in comedy roles. The slapstick regime ended with the March schedule, and a new type of comedy was inaugurated. The demand for comedies of a different order was supplied by scripts from authors such as Mrs. Kate Corbaley, author of the \$1,000 prize play, "Real Folks."

TELLS ABOUT THE PEOPLE OF THE SCREEN



FLORENCE DESHON
Featured by Vitagraph

BESSIE LOVE, the charming young Pathe screen star, was decorated last week for "meritorious service" by Motley H. Flint, chairman of the National War Savings Committee of Los Angeles. This high honor has been conferred on but three other citizens of that city, and Miss Love is receiving hundreds of congratulatory letters and telegrams. The decoration of Miss Love followed her vigorous campaign throughout Los Angeles in the interest of the sale of United States War Savings stamps. It is estimated that she brought more than \$10,000 to the Government through her eloquent appeals.

CONSTANCE TALMADGE has received a number of communications recently which have left her both pleased and puzzled. For the communications in question have been from several producing managers of the stage—"the old fashioned talking drama" as the picture people call it—and each one of the four offers received has sought to induce Miss Talmadge to abandon the screen for the stage. The allurements of a fat contract has been held up in each instance. Two of these offers have come from Eastern managers, one from Chicago, and one from the Far West. In each instance, the man making the offer has been a prominent figure in the theatrical world—in two cases men of national reputation.

DIANA ALLEN, of Ziegfeld fame, is wondering just how much she will like the films. Just now she is happily frolics about New York buying hats and frocks to delight the New Orleans eyes. For it is in this picturesque city that the scenes for her first picture will be photographed.

TO Mary Miles Minter belongs the honor of christening Uncle Sam's newest hydroplane—the F-1—which was built at Santa Barbara. Following the dedication services,

a trial flight was made with Miss Minter as a proud passenger.

MAE MARSH in her latest picture, "The Face in the Dark," does not shed a single tear. The little Goldwyn star remarked, "I welcomed the opportunity to go through a part without weeping. I don't really mind playing roles where tears are necessary, but it certainly is a relief not to be obliged to cry."

DOROTHY DALTON has become a godmother. She has adopted Company D at Camp Kearney and has ordered the soldiers supplied with one million cigarettes. Miss Dalton evidently believes in preparedness.

WHILE the filming of "M'liss" was in progress, Mary Pickford was the most active young lady imaginable. In fact, Little Mary declares she has seldom passed so many strenuous days, for in this production she rides horse-back, holds up a stage coach by dropping from a tree to the top of the moving vehicle, and performs various other feats of daring with the aid of deadly slingshots. But Mary has other things to occupy her time now, for she has been made Colonel of the 143rd Field Artillery. When next she visits her "company" she will wear the regulation army uniform a gold eagle on her shoulder, instead of a silver one.

PEARL WHITE was watching the military maneuvers at the recent Army and Navy exhibition at Madison Square Garden. In the next box was a well known judge. The eyes of the legal luminary wandered in the direction of the Pathe star.

"What a beautiful woman" he remarked to a friend.

Miss White heard. She turned and recognized the noted jurist.

"What an excellent Judge" she in turn remarked, and promptly bestowed upon him her most charming smile.

ELSIE FERGUSON admits that the question of suitable clothes takes the major part of her time between pictures. For instance, Miss Ferguson says, "Clothes may not make the man, but they help to make the woman. The first thing I think of when I am to portray a new role is, How would such a woman dress?"

LITTLE Baby Marie Osborne while vacationing up in the mountains has had a glorious time. There was coasting and sleighing parties that constituted a new world for the little star used to California climate.

FATTY ARBUCKLE, not to be outdone by Miss Dalton, has adopted Company C, 159th Infantry, at Camp Kearny, and is contributing largely to its welfare and happiness. Fatty, incidentally, has been placed in Class 5 by a Los Angeles draft board. Cause—overweight.

IN VITAGRAPH'S new serial, "The Woman in the Web," thirty Japanese acrobats will appear in what promises to be a thrilling scene. They will form a living ladder for the star, Hedda Nova, to climb to a window from which she will jump to an adjoining tower.

OLGA PETROVA recently addressed the soldiers at Camp Alfred Vail, Little Silver, N. J., after a showing of "Daughter of Destiny," the first picture she made with her own producing company.

MABEL NORMAND learned a thing or two while filming "Joan of Plattsburg" at New York's big training camp. Soldiers, it seems, like cakes—chocolate layer preferred—so since then Miss Normand has placed a standing order with a New York cake shop to supply the men she met with goodies at the various camps where they are now located.

MADGE KENNEDY is practicing war economy. In "The Danger Game" the charming evening frock which she wears so becomingly is none other than the transformed wedding dress used in "Nearly Married," her previous Goldwyn offering.

VITAGRAPH, in re-issuing its short features of bygone days, is giving the public an opportunity to witness the work of a combination of players who are today drawing salaries in four figures as the featured players of various film companies. For instance, in the one-reel comedy entitled "Stenographer Troubles" appear John Bunny, Florence Turner, Flora Finch, Lillian Walker, Dorothy Kelly, Anita Stewart, Dick Leslie, James Morrison, and Norma Tal-



HELEN CHADWICK
"House of Hate," Pathe

madge. Here, indeed, is an attraction for film fans.

REX BEACH, in arranging the scenario for the picturization of his famous novel, "Heart of the Sunset," traversed every part of the Southwest he visited four years ago. In a little ranch near San Antonio, Texas, the author and Frank Powell, who directed the production, wrote the scenario. There, too, Mr. Beach did all the titling for the screen classic of the great Southwest. He assisted the director in picking 300 Mexican men and women as "extras" and superintended the herding of 10,000 head of cattle for one of the big scenes.

MARIE DRESSLER, selected by Secretary of the Treasury, William G. McAdoo, to represent the theatrical profession, officially started the Third Liberty Loan campaign. She delivered an address in behalf of the Loan on the steps of the Capitol at Washington.

FRED GOODWIN, seen in support of Douglas Fairbanks in "Mr. Fix-It," "Down to Earth," and "The Modern Muskateer," will join the Royal Aviation Corps at the expiration of his Fairbanks engagement.

RALPH GRAVES, who recently signed a contract with Universal to play opposite Ella Hall, has been loaned by President Carl Laemmle to Maurice Tourneur, who has cast Graves in the leading role in "Sporting Life," the big Drury Lane Theater success, on which Tourneur has started production at Fort Lee. Tourneur, whose most recent success was the screening of Maeterlinck's "The Blue Bird," pronounced by critics as one of the masterpieces of screen productions, and who also is responsible for "The Whip" and a score of other acknowledged successes, is a believer in types more than in the names of stars.

CLIP THIS PAGE FOR YOUR WRITE UPS

BIOGRAPHIES OF PHOTOPLAYERS

—complete in every detail—are published
in the May and November numbers of

MOTION PICTURE TRADE DIRECTORY

FROM PRODUCER AND DISTRIBUTOR

THE FINAL SCENES of Bessie Barriscale's sixth Paralta production, "Patriotism," have just been taken at the company's studios in Los Angeles. The story, while it deals with the war situation in Scotland and with modern conditions, is really not essentially a war plot. There are no battle scenes in the entire production, the atmosphere of conflict merely forming a background for the story. Miss Barriscale appears in the role of Patricia Haldine, a Scotch girl who gives over her life and home to the care and comfort of the soldiers who have returned from the front.

The picture was directed by Raymond B. West and he is now engaged in cutting and assembling it for release by Paralta Plays, Inc. Jane Holly and R. B. Kidd collaborated on the authorship of the plot and Julian Louis Lamothe prepared the screen version.

"THE BLUE BIRD'S" unusual exploitation by the Famous Players-Lasky Corporation, whereby the spectacular Artercraft picture is being shown to exhibitors, censors, newspaper men and prominent society people in practically all of the leading cities of the Middle West, has awakened a great deal of advance interest in this production staged by Maurice Tourneur, following in the wake of the national advertising campaign. Mr. Pierce is now on his way to the Pacific Coast to further extend the facilities which the Service Department of the Famous Players-Lasky Corporation is offering to exhibitors on "The Blue Bird" and other Artercraft and Paramount pictures.

HESSER'S SPECTACLE, "The Triumph of Venus," is being arranged for distribution by the General Film Company. Preparatory to this the picture is being assembled into form to give the best effect to the various unique situations in the story and to emphasize the most attractive sylvan scenes and swimming stunts which elicited the emphatic praise of those who enjoyed the pre-release showing at the Strand Theater. As a result of this the spectacle will be available for use readily as a program length special feature. Its opportunities, therefore, for wide popularity, will in no way be restricted.

"THE BELLS," made famous by Sir Henry Irving and Richard Mansfield, has been immortalized for the screen by Frank Keenan and will be released by the Pathe Exchange, Inc., as a Pathe Play, on the selective feature booking service. Those who have seen Frank Keenan's interpretation of the role of "Mathias," and have seen Irving and Mansfield in the same role, say that Keenan's screen interpretation suffers nothing in comparison with those of the two celebrated actors.

GENERAL Film Company is releasing a series of short length weekly releases written by Judge Brown and acted by a clever cast of real boy players. These photoplays are proving extremely popular. The reason for this, it is stated, lies in the fact that the Judge Brown Stories appeal to young and old alike with a certain juvenile spirit that everyone has felt. Judge Brown has been induced to analyze the psychology of the popularity of the juvenile photoplay. The background for his work as an author of boy stories was obtained in many years' experience as a juvenile court judge in Salt Lake City, Chicago and other places. He has been writing photoplays several years and is author of such already well known feature scripts as "The Spirit of '17" with Jack Pickford, "The Saint's Adventure" with Henry Walthall, and "The Girl Who Won Out," with Violet McMillan.

WORLD PICTURES is trying a novel experiment in its scenario department, in which the seven members of the staff are engaged in writing a film story. One member of the staff will be responsible for the story and continuity contained in one reel. This experiment is being watched with interest because of the fact that in serial story writing such a combination of authors has never proved a success. Charles Sarver, scenario editor, is acting as general supervisor of the work. The World scenario staff members combining on this production are Charles S. Sarver, scenario editor; Clara S. Beranger, Wallace C. Clifton, Harry Hoyt, Hamilton Smith, Lucien Hubbard and George D. Proctor.

IN THE FUTURE exhibitors presenting Universal Special Features and pictures released by Bluebird will have all their newspaper advertisements prepared for them by the special advertising service department just installed by President Carl Laemmle of the Universal at 1600 Broadway, New York City.

The new service department is the idea of President Laemmle, who has been personally checking motion picture advertising appearing in daily newspapers to find, according to his viewpoint, that in the great majority of cases the exhibitors overlook the big punch in the picture in the compilation of the copy and, on account of the oversight, no doubt

fail to collect numerous admissions that should pass through the box office.

THE HOLLYWOOD PLANT of the Metro Company has entered upon a new era of expansion with Joseph W. Engel, treasurer of Metro Picture Corporation, in supreme charge of all matters of policy. Edith Storey and her company are taking the last scenes of "Treasure of the Sea," under the direction of Frank Reicher, preparatory to beginning work on "The Demon," her next starring vehicle. Viola Dana is hastening the production of "Riders of the Night," in order to start immediate work on "Nita's Wooing," and Bert Lytell will complete his initial Metro picture at the Hollywood Studio. Harold Lockwood, the Yorke-Metro star, is now at work on a picturization of "Pals First." In the Eastern studio in New York, May Allison has completed "Social Hypocrites," from Alicia Ramsey's play "Bridge," and shortly will commence "The Candy Girl."

FOR THE DRAMA of the secret service, "The Face in the Dark," in which Mae Marsh appears April 21, Goldwyn has assembled an uncommonly interesting cast of contributing players. A leading man new to Goldwyn Pictures plays opposite Miss Marsh. He is Niles Welch, one of the most popular young actors on the screen. Alec B. Francis essays the role of Miss Marsh's father, a retired secret service man who chooses to sacrifice his daughter's love rather than reveal the truth about himself. Harry C. Myers, another screen favorite, adds to the excellent ensemble in the Irvin S. Cobb play.

Isabelle Lamon emerges from several years in a convent school to resume her work before the camera. Others in the well-balanced cast are Donald Hall, Willard Dashiell, Gladys Fairbanks, and Inez Marcelle. Goldwyn considers the cast of "The Face in the Dark" one of the best ever selected to appear in its productions.

"MY OWN UNITED STATES," starring Arnold Daly, is to be presented by William L. Sherrill as a Screen Classics super-feature, and distributed throughout the country by Metro Pictures Corporation. This patriotic feature was presented at the Rivoli Theater the week of April 7, as an appropriate feature

to inaugurate the theater's drive for the Third Liberty Loan. Anthony Paul Kelly wrote the scenario from the story, "The Man Without a Country," and it was produced under the direction of John W. Noble.

PATHE will release "Our Fighting Ally—the Tank," a one-reel picture, on May 5. "Our Fighting Ally—the Tank" shows at close range what has been termed the Allies' greatest help. The pictures, taken under the auspices of the Official Government Pictures, Inc., show the soldiers of the National Army receiving their training at Camp Dix, N. J., with the British tank Britannia, sent to this country from the battlefields of France to aid in training the troops of the American army.

THE GEORGE K. SPOOR feature, "Ruggles of Red Gap," featuring Taylor Holmes, has been having an unprecedented run, according to the reports of the George Kleine exchanges. It has been shown now in the first run houses in practically all the large cities of the country, and bookings are said to be pouring in. This picture, taken from the story by Harry Leon Wilson, has come in for an unusual share of commendation by the exhibitors showing it.

"SPORTING LIFE," one of the most famous melodramas that the old Drury Lane, London, ever produced, has been secured by Maurice Tourneur as the initial production for his own recently organized company, Maurice Tourneur Productions.

Mr. Tourneur is responsible for the success of another Drury Lane melodrama, "The Whip," which he produced for the Paragon Films, Inc. Encouraged by the reception this picture has had in this country and throughout the world, he has decided that the demand for red-blooded, thrilling stories on the screen is one that must be heeded and after careful study and consideration of many melodramas, he decided that "Sporting Life" would make the most satisfying companion play to "The Whip."

THE COMPLETION OF the first six of the Clover Comedy series in which "Bud" Duncan, Dot Farley and "Kewpie" Morgan are the principal players, is announced from the Denver studios of the National Film Corporation, according to General Film Company, which is distributing the series. Production plans for these weekly releases are being worked out far in advance, owing to the big demand for these subjects on the part of the exhibitors. As has been the case in the first six comedies, great emphasis will be placed upon the story value, in order that the popular comedy trio may be seen at their best.

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with their addresses are given in each issue of

MOTION PICTURE TRADE DIRECTORY



Theda Bara as Salome in The William Fox Production Directed by J. Gordon Edwards. Salome is trying her wiles on John the Baptist



Wallace Reid in Paramount's "House of Silence" Has a Part of Romance and Mystery



Billie Rhodes, Mutual's Charming Comedienne, Enjoys a Summer Time Atmosphere in The Mutual-Strand Comedy, "Her Helping Hand"

WORK WAS commenced last week on the filming of "Shackled," which will be the second Paralta Play to be made with Louise Glaum as the star. It will follow the Glaum release, "An Alien Enemy," in which she made her debut as a Paralta star.

"Shackled" was written by Lawrence McCloskey especially for Miss Glaum and the author kept in view throughout the development of his plot that the star was to be confined by no limitations but was to be given the full scope of dramatic interpretation in her delineation. As a consequence, "Shackled" is a particularly strong story and affords wonderful opportunities for Miss Glaum to equal or even excel her work in "An Alien Enemy."

GAIL KANE IS the star engaged for "When Man Betrays," a new Ivan Abramson production for the Graphic Film Corporation. Miss Kane is too well known to followers of the legitimate stage, as well as to picture fans, to need any introduction. "When Man Betrays" has been in Mr. Abramson's mind for some time, and he considers it the biggest idea he has ever conceived. The theme of the story is being kept a secret but, judging from the previous work of the author-director, it will be a drama with a punch.

"THE BRASS BULLET," Universal's serial to follow "The Bull's Eye," is well along in the making, seven of the eighteen episodes already having been completed. It will be released in about eight weeks.

The title for the serial is the result of quick thought on the part of Universal officials who believed that the shelling of Paris by the Hun long range gun was of enough historical importance to give it a part in a serial.

Frank R. Adams' novel, "Pleasure Island," which appeared as a serial in the *Blue Book Magazine*, is directly responsible for the latest serial with its variations due to the bombardment of Paris. Juanita Hansen and Jack Mulhall are the co-stars in the continued picture in which both are said to be doing their best work before the camera. This is especially true of Miss Hansen, whose athletic tendencies are given full opportunity. Mulhall impersonates Jack James and Miss Hansen visualizes Rosalind Joy.

THOMAS DIXON, JR., the well known writer, arrived at the Paralta studios in Hollywood, California, last week to consult personally in the adaptation of his widely read story, "The One Woman," for the screen.

"The One Woman," with its wealth of plot material and incident as a novel, represented a difficult task to adopt for motion picture purposes. Several well-known writers have attempted the task, but none succeeded in meeting the requirements of Mr. Dixon until the adaptation which has just been completed by Harry Chandler was handed to him. The difficulty lay in the condensation of the novel, with all its interesting qualities and its big theme, to proper length for presentation on the screen.

HARRY MOREY, with Florence Deshon playing opposite him, heads the Vitagraph program for the week of April 22 in "A Bachelor's Children," the Blue Ribbon feature announced for release on that date by Albert E. Smith, president of the Vitagraph company. With the featured players is a strong cast, including Alice Terry, Denton Vane, William Shea, Jessie Stevens and little Aida Horton. The play, which is from the pen of William Addison Lathrop, a regular contributor to the Vitagraph program, was produced under the direction of Paul Scardon.

"UNCLAIMED GOODS," which was originally printed in a popular magazine, has since been translated to screen form by Gardner Hunting, as a starring vehicle for Vivian Martin, the dainty Paramount star. The story was written by Johnston McCulley, a Los Angeles newspaper man, and tells of the remarkable adventure of Betsey Burke, who is sent by "express" by her father from one mining camp to another, in care of the agent, who loves her. The picture was directed by Rollin S. Sturgeon.

"JUST A WOMAN," Eugene Walter's successful drama, has been made into a photoplay and will be shown in New York for the first time, when it starts its tour of the big circuits of the Marcus Loew houses. Frank G. Hall, of the U. S. Exhibitors' Booking Corporation, purchased the world rights to Julius Steger's production of the Walter play. Three days after he had ac-

quired the rights, Mr. Hall announced more than one hundred first run contracts for the picture. The fact that Charlotte Walker is starred in the production accounts in part for the demand for bookings.

"A ROMANCE OF THE UNDERWORLD," the first release of the Frank A. Keeney Pictures Corporation, which has been passed without a change by the National Board of Review, deals intimately with the traffic in opium, one of the principal episodes being in a "hop den" in Chinatown. The picture is a dramatization of the evil and a revelation of the harm it works.

FAY TINCHER, celebrated comedienne, and for a year and a half the head of her own company, is the latest addition to the World Film Corporation staff, according to official announcement from World Film offices.

This definite announcement puts to rest a number of rumors that have originated in various sources since the arrival of Miss Tinchin in New York, from the coast. She came East, it is said, on twenty minutes' notice, from Hollywood, where, in the Willis-Inglis studios, she has been making her own comedies.

W. H. PRODUCTIONS Company announces the sale of the rights to the five Bessie Barriscale superfeatures for the territory consisting of western Pennsylvania and West Virginia, to Max W. Herring, 127 Fourth Avenue, Pittsburgh.

THE PICTURE AND IDEAS FOR PLAYING IT

"Mr. Fix-It"

THE PICTURE

Five-part Comedy by Allan Dwan. Released by Arteralt. Features Douglas Fairbanks, supported by Wanda Hawley, Marjorie Daw, Leslie Stuart, Ida Waterman, Alice Smith, Mrs. H. R. Hancock, Frank Campeau, Mr. Russell, Fred Goodwin, Margaret Landis, Catherine MacDonald. Directed by Allan Dwan.

Points of Interest

Douglas Fairbanks in a role radically different from anything that he has done in some time, as he appears in conventional garb and works entirely in interior scenes. The child interest, which has not heretofore been such a large part of Fairbanks' pictures. An appealing story handled with excellent acting and noteworthy direction.

The Story and Production

"Mr. Fix-It" has a sumptuous New York mansion for its locale, and Mr. Fairbanks is attired befittingly. Several children are introduced, not because of their appeal, but as means in building up the story. This contrast to the usual type of Fairbanks production not only helps the present instance, but will make his next Western story doubly fresh and interesting. The star performs the usual and expected athletic stunts satisfyingly, but even these are different as they pertain more to the gymnasium than to the plains.

The story, which is interpreted by excellent acting on the part of every member of the cast and mounted in expensive and gorgeous interiors, concerns the adventures of a wealthy young man, whose theory of life is to make every one as happy as possible. He straightens out the heart difficulties of a trio of couples and brings warmth and love into a stolid and selfish household of wealthy old people. Indeed, it seems that he can fix all the troubles in the world but his own, and it is not until the very end that the young man's personal love affair is arranged satisfactorily.

ADVERTISING IDEAS

The display of Douglas Fairbanks' name and pictures in the lobby cannot be too extensive. It should also be mentioned as far as possible that "Mr. Fix-It" presents him in an entirely different type of part, and that the picture has a metropolitan atmosphere. Place a cut out of Fairbanks in the lobby with this card attached, "If you have anything you want repaired, the man with the smile will fix it in 'Mr. Fix-It.'" Seek the co-operation of the leading local modists, and ask to have their handsomest gowns displayed in windows with cut out of Fairbanks in evening clothes, with this card: "This is 'Mr. Fix-It,' who knows how to fix things, and gowns like these are worn in 'Mr. Fix-It,'" which is to be shown at the Theater next

Exhibitors should use the mail campaign on this picture that is included in the press book compiled by the producing company. Postal cards sent to patrons a week and two days in advance and on date of playing is the most inexpensive manner of advertising this way. In all advertising, especially newspaper, play up the theme of happiness and the wholesomeness of the Fairbanks smile.

Catch Lines

"Mr. Fix-It Fixes It." "Fixes Things, Even Human Hearts." "Fixes Happiness for Everyone." "The Fairbanks Smile Beams as 'Mr. Fix-It.'"

MUSICAL PRESENTATION

Open with rapid tempo.

The Picture Facts given under this head represent the judgment of our special staff

L. R. Reid
David A. Balch

Fritz Tidden
Helen D. Reid

supplemented by that of
The National Board of Review

Any picture rejected by that board is not listed

Title: Speed Remington, intermezzo.
Title: Reginald's family, a martial movement.
Title: That's a good show, a waltz.
Title: Olive and Gideon, an intermezzo, neutral.
Title: You are not in love, soft slow.
Title: Speed finds his fixing, caprice.
Title: The little mother's love, soft theme.
Title: Where can I find a phone? Rapid theme.
Title: Six o'clock, a martial movement, as above.
Title: The nobility descend, a waltz.
Title: I see we have soup, moderate 4-4.
Title: Under Speed's magic hand, lively.
Title: One day Speed tries, moderately slow.
Title: I know why they call you, a waltz.
Title: A house transformed, slow 2-4 theme.
Title: Bless you, my children, a slow waltz.
At letter, slow soft.
Title: Where's Mary? Quick movement.
Title: Even if you loved me, soft slow to end.

"The Marriage Lie"

THE PICTURE

Six-part Drama, adapted from a story of Blair Hall's by Harvey Gates. Produced by Universal, under the direction of Stuart Paton. Starring Carmel Myers. Supported by Kenneth Harlan, Harry Carter, William Quinn, and Joe Girard.

Points of Interest

The strong melodramatic story, capably portrayed by the star and her leading man. The stirring drama and pretty love scenes. Excellent photography and direction. Dramatic sub-titles.

Story and Production

Eileen Orton's father is killed, leaving her penniless, and she is at the point of suicide when she meets Douglas Seward, a young engineer. Seward is about to land a commission with a capitalist named Craven, but his chances for securing it rest upon his being married. So, Eileen and he "pretend" matrimony and Seward gets the job after introducing Eileen to Craven—a man with a sinister susceptibility to an attractive woman. Seward departs, and Craven sets about making a conquest of Eileen. With thousands of miles between them, the young pretenders, in truth in love with one another, strive at cross purposes with neither writing. Craven has meanwhile declared himself, after dismissing Seward from his employ. Seward, his body racked and fever-soaked, returns in time to protect Eileen from the advances of Craven, who stops at nothing after he has learned of the deception. Seward and Eileen are then really married and all ends pleasantly.

The production is capably done, and Carmel Myers' performance of Eileen is noteworthy for its sincerity. Kenneth

Harlan, as Seward, is more than usually excellent. Harry Carter is convincing as Craven.

ADVERTISING IDEAS

The title itself offers the best sales point of "The Marriage Lie." Much may be made of cryptic nature of the title, in respect to its meaning and application. What is the "marriage lie" and why was it necessary? Was it a lie on the part of the woman or the man, or both? Poster headings such as "A lesson to lovers," etc., would stimulate the interest of the potential spectator. Lobby displays of stills of the play, supplemented by a caption of the title, with "Girls! don't make the mistake that Eileen Orton did!" above or below it. Circularization is a point which should not be overlooked, the circulars containing a query such as "How many husbands and wives perpetrate a 'marriage lie'?" Then, should follow a brief synopsis of the story, taking care not to tell too much, but just enough to arouse the curiosity. For poster work, one sheet can be obtained from the Universal Company.

Catch Phrases

"If Eileen Orton and Douglas Seward had not indulged in a 'marriage lie' much of their unhappiness would have been spared them." "If there is a 'marriage lie' in your lives, you will never be happy until it is rooted out," etc.

MUSICAL PRESENTATION

At screening, a waltz.
Title: Jim Orton, slow movement.
Title: For God's sake, slow tension.
Title: The aftermath, moderately slow.
Title: Terence Gregor, an intermezzo.
Title: For Eileen, love song.
Eileen discharged, pathetic mood.
Title: To the club, slow, cheerful.
Title: Then I don't look, love theme.
Title: How do you like dresses? caprice movement.
Title: As a part of his plan, dramatic.
Title: So game went on, love theme.
Title: A month in Brazilian, slow soft.
Title: Silently Eileen, a waltz.
Title: She liked the idea, love theme.
Craver enters apartment, a waltz.
Title: In the fever swamps, intermezzo.
T: Why don't you marry her, slow dramatic.
Title: I'm a better man, hurry.
Title: But she became, love theme.

"The Tiger Man"

THE PICTURE

Five-part Drama by J. G. Hawkes. Released by Arteralt. Features William S. Hart. Supported by Jane Novak, Milton Ross, Robert Lawrence and Charles K. French.

Points of Interest

A usual Hart production containing plenty of active thrills, sustained interest and a dramatic story. The gorgeous mountain and desert scenery. Excellent acting and direction.

Story and Production

In "The Tiger Man" William S. Hart again depicts a character that has caused him to be known as "the bad man" of the screen. He skillfully characterizes the role of an outlaw and leader of a band of desperados who hide from justice in a desert. He presents a picturesquely bold and commanding figure against a background of magnificent desert and mountain scenery.

The story, laid in the romantic days of the great gold rush, is well developed. A dramatic and realistic climax is reached in the closing scenes of a picture that is rich in action, suspense and heart interest.

"The Tiger Man" is a bold bandit with a price on his head. In the desert he comes across a wagon train and escorts the party safely to the border. They are attacked by Indians, but the outlaw saves them. He desires as a reward the young wife of the traveling minister. Her sweetness and piety awaken the good in the man's soul and he is regenerated and returns the girl to her husband. He then gives himself up to the officers of the law. The acting in general is excellent. Jane Novak makes a beautiful and sympathetic heroine.

ADVERTISING IDEAS

Place in the lobby a cut-out of William S. Hart. Underneath should be drawn the figure of a snarling tiger. Leave a space beneath these figures and place a neatly written sign reading: "The soul of a tiger dominates William S. Hart in 'The Tiger Man';" or: "William S. Hart in his role of outlaw and bandit is a man in body, but a tiger in passions and soul." If possible, a stuffed tiger might be effectively displayed, with this sign attached to it: "The prototype of this beast will be seen in 'The Tiger Man' which is to be shown here. William S. Hart will be seen in a strong role." For window display, framed pictures of tigers with cards attached would attract attention. These cards might read: "The soul of a tiger animated the bandit in 'The Tiger Man,' starring William S. Hart, which is shown at the Theater next."

For newspaper advertising, use production cuts. For special stories and reviews, tiger sentiments should be played up and attractive headlines, handbills, with forceful inscriptions and pictures of William S. Hart in action might be effectively employed.

Catch Phrases

"The Soul of a Tiger in Hart, 'The Tiger Man.'" "The Tiger Soul in 'The Tiger Man' Changed to the Soul of a Dove." "A Soul Reborn in 'The Tiger Man.'" "Hart Kills the Tiger in 'The Tiger Man.'"

MUSICAL PRESENTATION

At screening, a waltz.
Title: The Pueblo, slow intermezzo.
Title: Sandy Martin, rube characteristic.
Title: How the Tiger was really, march.
Title: A determination to be out, moderately fast.
Title: The Tularosa, a Spanish waltz.
Title: Dusk, slow soft.
Title: The Tularosa is particular, continue.
Title: Evil spirits of the sage, hurry.
At U. S. cavalry, march.
Title: You all ain't going, very fast.
Tiger and Ruth riding off, slow minor.
Title: So you want to kill me, tranquil.
Title: Awakening, slow and softly.
Title: Return of the Tiger Man, waltz.
Title: Yellow Highbree, very fast.
Tiger Man enters minister's home, slow.
In the sheriff's office, agitato.
Title: Sunday night, moderately slow.
Title: Silent night, holy night, hymn of same name.



Roy Stewart in "The Boss of Lazy Y" (Triangle) tells the gal a thing or two

Screen heroines are often taught the dangers of the saw mill. A scene from "A Daughter of Uncle Sam" (General Film)



Demon rum finds an unwilling victim in Alfred Whitman in "The Girl from Beyond" (Vitagraph)



"The Ordeal of Rosetta" (Select) shows Alice Brady as a particularly watchful heroine



The end of the trail in "Heart of the Sunset" (Goldwyn) finds Anna Q. Nilsson and Herbert Hayes a more devoted couple than ever



Though well-guarded, Pearl White in "The House of Hate" (Pathé), is in a dangerous plight

Youth and the springtime as idealized by Phyllis Haver, a Mack Sennett comedienne



His only books are woman's looks. Can you blame him when the librarian is Marguerite Clark? The scene is from "Rich Man, Poor Man" (Paramount)



Woman's wit vs. man's logic in "Journey's End" (World). Ethel Clayton is the fur beelad lady

Pictures and Playing Them

(Continued from 558)

"Ruler of the Road"

THE PICTURE

Five-part Drama by Jeanette Lee. Based on the novel, "Simeon Tetlow's Shadow." Released as a Pathe Play. Features Frank Keenan. Supported by Kathlyn Lean, Thomas Jackson, Frank Sheridan, Ned Burton, John Charles. Directed by Ernest C. Warde.

Points of Interest

The effective performance of Frank Keenan. The scenes in which he bests his adversaries by sheer force of mental power. An original story satisfactorily directed.

The Story and Production

"Ruler of the Road" is a strong, quick moving drama that concerns big business and the powers that govern it, especially Simeon Tetlow, the iron-willed president of the Stillwater Railroad. It is an interesting mixture of sentiment and business affairs, and affords Frank Keenan an advantageous role.

The story begins with Tetlow's discharge of Hugh Tomlinson, the Stillwater's oldest engineer, for inefficiency. The man curses the railroad president, wishing him all manner of ill fortune and mental troubles. Just at this time the railroad is combating one of its closest competitors and needs the stimulating influence of its forceful president. But the man suffers a mental and physical collapse, which seems as though the engineer's curses were having effect. Finally the president rallies, by superhuman will power, saves the road from disaster and in the end makes Tomlinson realize that he is truly his friend.

ADVERTISING IDEAS

Frank Keenan is distinctly the box office attraction of this picture and all of the advertising should feature his name. The lobby display in advance of the showing of the picture should include large pictures of Mr. Keenan with attractively lettered cards attached reading Frank Keenan in "Ruler of the Road." During the run of the picture Mr. Keenan's name and picture should comprise the largest part of the display. By a careful arrangement of stills it will be possible to plant the impression that the story concerns big business, and in a minor way the relation of capital and labor, although this does not figure to a great extent in the picture. Possibly the wisest manner of promoting the picture is to forswear all stunt displays and rely upon the popularity of the star to draw patrons. Stories for the papers should play up the big business angle.

Catch Phrases

"Can One Man's Will Power Win Against a Group of Enemies?" "Secretary McAdoo Took Over all the Railroads. See What Happens When They Are Not Under One Head." "Frank Keenan's Road Is Not Smooth in 'Ruler of the Road.'" "Do You Know How Your Railroad Stock May Have Been Juggled Before the Government Took Over all of Them?"

"Conquered Hearts"

THE PICTURE

Seven-part Drama. Produced by Ivan. Features Marguerite Marsh. Supported by Corinne Uzelle, Emma Lowry, Eileen Walker, Richard Turner, Harry Myers, R. Paton Gibbs, Dean Raymond Barney Gilmore, Frank Evans, Sheridan Tansey. Directed by Francis J. Grandon.

Points of Interest

Brilliant direction. The pleasing personality and decided talent of Marguerite Marsh.

Especially fine support given her by a representative cast. The incident of the exhibition of the heroine's starring vehicle in the Strand Theater, New York.

Story and Production

In "Conquered Hearts" a story of

fairly general appeal has received such expert direction, into which is injected many quaint and original ideas, and is acted so well by a large and obviously competent cast that it is borne along on a very substantial carrier. The featured player is especially good to look at and she acts a part that does not offer many unusual opportunities with satisfying ability. Indeed, she does not need to trade upon her sister Mae's reputation.

The story recounts the adventures of Nora Carrigan in her rise from a tenement dweller to a motion picture star of international fame. First she marries Dan Murdock, candidate for political boss of his district, and thinking that she is neglected she leaves him. From then on we follow her through her many and varied experiences, which include her employment as a shop girl in a fashionable establishment, and as a model for a wealthy and caddish artist. Through the latter she gets an opportunity to act in films, where she makes a decided hit and becomes famous, but eventually she gives up her career to rejoin her husband.

ADVERTISING IDEAS

As the principal player is very beautiful her personal photographs and stills, including her, will prove attractive to your lobby. Frame a set of stills showing the steps in her life from her rise from the tenement to motion picture stardom. Cards should be attached that play up this rise. Also play up the film studio angle of the picture. Tell patrons they will see a picture within a picture. Particularly state that the picture is a seven-part special feature. Use electros of Miss Marsh as extensively as possible in circulars and newspaper advertising. But in all publicity matter, whether it be stories for the papers, hand bills, postal cards, or program reader, play up the "from rags to riches" angle and the motion picture of the story.

Catch Phrases

"From Slum Girl to Screen Star." "From a Sordid Tenement to Motion Picture Fame." "Her Name in Electric Lights." "Did She Do Right in Leaving Her Husband?" "Who Was to Blame, She or Her Husband." "A Picture Within a Picture."

"The Girl from Beyond"

THE PICTURE

Five-part Drama by Cyrus Townsend Brady. Released by Vitagraph. Features Nell Shipman and Alfred Whitman, supported by Bob Burns, Mrs. Hattie Buskirk, Ed. Alexander, Patricia Palmer, and A. W. Wing. Directed by William Wolbert.

Points of Interest

The appearance of two popular Vitagraph players in the leading roles. A story of a man's downfall and his gradual rise to a high plane of existence. Fine scenic effects and good direction.

The Story and Production

"The Girl From Beyond" contains a story that has many gripping moments. True, the long—but effective—arm of coincidence has been stretched at various times, but that in no way destroys the general strength and appeal of the theme.

Several bits of unusual and finely artistic photographic effects were exhibited in the opening reel when the action passed behind a faintly transparent screen. The direction throughout was of a high order.

The story, acted splendidly by Alfred Whitman and Nell Shipman in the leading roles, and effectively supported by a cast of well-known Vitagraph players, concerns a man's downfall and regeneration.

The leading figure in "The Girl From Beyond" is such a man. To avenge his dead sister's honor, he seeks to murder her betrayer, but is unsuccessful. He is sent to prison for his attempt, however, and emerges five years later a changed man—morbid and revengeful. But a girl enters his life and awakens his manhood and he is finally made happy in her love.

ADVERTISING IDEAS

Photographs of Nell Shipman and Alfred Whitman should be conspicuously placed in the lobby. Signs announcing their appearance in a strong and stirring film production should be placed near the pictures.

For window display, simply framed photographs of the stars with an announcement reading, "See Alfred Whitman and Nell Shipman in 'The Girl From Beyond' at the ——— theater on ———."

In newspaper advertising, cuts of the featured players and scenes from the production should be used. For special stories play up the dramatic features of the picture, also use biographies of the players and newsy notes concerning the filming of the production, which can be obtained from Vitagraph's Press Book for exhibitors.

Catch Phrases

"The Girl From Beyond" Saves the Man Out West." "See the Man Reformed by 'The Girl From Beyond.'"

"The Blindness of Divorce"

THE PICTURE

Drama by Frank Lloyd. Released by William Fox. Cast includes Charles Clary, Rhea Mitchell, Nancy Caswell, Bertram Grassby, Marcus Robbins, Willard Louis, Fred Church, and Al. Fremont. Directed by Frank Lloyd.

Points of Interest

A story, whose main subject concerns divorce—its menace, and the suffering caused through its wide usage. The acting of the principal players in roles which are not always true to life. The excellent subtitles and the direction of Frank Lloyd.

The Story and Production

Divorce, as it exists under modern social conditions, is painted in somewhat theatrical colors in "The Blindness of Divorce." Divorce is shown as an evil, which is rapidly spreading throughout the country in an alarming manner. As it happens, the people who are caught in the web of circumstances pictured, are rather artificially drawn and do not always suggest real people in real situations. However, this is no way detracts from the message that is forcefully conveyed, and, on the whole, "The Blindness of Divorce" meets the requirements of a melodramatic picture.

The story concerns the suspicions of a prominent clubman against his wife. These suspicions result in a divorce, which falsely blames the woman. Fifteen years later she is shown as the proprietress of a notorious gambling resort that is raided at the instigation of her now grown daughter's husband. The daughter is found in the resort by her husband, for she had just learned that her mother was there, and had come to investigate. But the young husband is lacking in faith, and he, too, sues for a divorce. At the trial, the girl's mother appears, and dramatically proves her daughter's innocence and also vindicates herself in the eyes of the world—and her erstwhile husband. The players were well selected, and Frank Lloyd directed the picture skillfully.

ADVERTISING IDEAS

In newspaper advertising it would be well to lay stress on the fact that while Theodore Roosevelt was President, he believed the divorce evil of sufficient importance to recommend to Congress that an appropriation be made to enable the Census Bureau to collect statistics on the subject. Also play up the divorce evil as it exists to-day. Exhibitors might also quote from Roosevelt's statement on the subject, to the effect that "Easy divorce is a bane to any nation; a curse to society; a menace to the home; an incitement to married unhappiness and to immorality; an evil thing for men and a still more hideous thing for women"—signed Theodore Roosevelt.

For lobby display, exhibit copies of divorce subpoenas. Take a marriage certificate filled out with fictitious names, tear it in half, and place it alongside of the subpoena. Or place the figures of a man and woman pointing accusingly at each other, with a marriage certificate and a divorce subpoena between them. The

Fox Guide Book will suggest several attractive sheets that may be obtained at Fox Exchange.

Catch Phrases

"Easy Divorce the Bane of Any Nation." "Divorce, an Incitement to Unhappiness and Immorality." "See the 'Blindness of Divorce' to Learn the Horrors of Divorce." "Statistics Show that One Marriage Out of Every Twelve Results in Divorce."

"The Purple Lily"

THE PICTURE

Six-part Melodrama, produced by World, under the direction of George Kelson. Starring Kitty Gordon. Supported by Frank Mayo, Muriel Ostriche, Charles Welsley, Clay Clement, Henry West, Howard Kyle, John Dudley, and Carl Axzell.

Points of Interest

Personality of the star and her celebrity in a melodrama of Northwest Canada. Winter scenes in the frozen-hearted northland wild where fur-clad humans pit themselves against the inexorable forces of nature. The wolf pack and the frozen trail.

The Story and Production

Marie Chevalier leaves her father's cabin in the Canadian forests, to follow the fortunes of a passing adventurer, whom she marries and lives with in Toronto. Sir Philip Bradley, a London capitalist, comes to Canada to investigate mining lands, and, finding that another company has in common parlance "beaten him to it," he meets and prevails upon Marie to journey back into the interior and, under the persuasion of her sex, obtain the rival company's surveys from the young engineer who is making them. Marie is followed by her husband, and he secures the maps, delivers them to Sir Philip and obtains the prize money.

The young engineer at length confronts the pair in a Toronto cafe, and after a fight with Farnsworth, learns that Sir Philip has been imprisoned and the surveys recovered. Marie then returns, with contrite heart, to her father's cabin. The production is interesting in its out of doors aspect, which depicts snow scenes of great beauty. Miss Gordon's portrayal of Marie, the girl, is at all times picturesque.

ADVERTISING IDEAS

Matrices of picturesque cuts, which can be obtained from the World Pictures for the asking. Lobby displays of such and of stills of Miss Gordon. Stories for the newspapers concerning Kitty Gordon's great beauty, and the splendor of her gowns—a point of no little interest to the feminine spectator. Circulars which will play up the snow scenes, the wolf-pack, the journey by dog-sled, and the thrilling nature of this gripping drama.

Catch Phrases

"Kitty Gordon in a New Role." "Thrilling Drama of the Canada Forests." "The Hunger Cry of the Wolf Pack." "Kitty Gordon, the Society Actress, as a French Canadian Trapper's Daughter."

MUSICAL PRESENTATION

Open with slow movement.

Title: In Montreal, change to another same.

Title: You plugged him, slow intermezzo. Marie leaves store, rapid movement.

Title: Some shot, eh? slow love theme.

Title: Bradley, who also has his eye, minuet.

Title: For more than a week, pastoral.

Title: Meanwhile, Bradley, slow soft.

Title: Loneliness and love's call, agitato.

Title: Marie takes off coat, slow love theme.

Title: And thus Marie, soft intermezzo.

Title: Then the deftness, love theme.

Title: Farnsworth, not hearing, moderate movement.

Title: Upon the arrival at Parent, slow soft.

Title: The following day, humoresque.

Title: Caldwell enters saloon, slow hurry.

Title: You thief, very rapid, agitato.

Title: Brace up, my boy, intermezzo.

Title: Be it ever so humble, "Home, Sweet Home."

(Continued on page 568)

DIRECTORY OF RELEASES

COMEDIES

A. KAY (State Rights)

729 7th Ave., N. Y.

One reel—rel. irreg.—Cartoon Comedies
Burlesquing current events.
Twenty Thousand Feats Under the
Sea.....1000 ft.
Golden Spoon Mary.....1000 ft.
Some Barrier.....1000 ft.
His Trial.....1000 ft.

CENTURY COMEDIES

1600 Broadway, N. Y.

Two reels—first of every month. Features Alice Howell. Directed by J. G. Blystone.
Balloonatics.....2000 ft.
Automaniacs.....2000 ft.
Neptune's Naughty Daughter.....2000 ft.

CHRISTIE COMEDIES

6101 Sunset Blvd., Los Angeles

One reel—every Mon. Features Betty Compson, Billy Mason, Margaret Gibson. Directed by Al. E. Christie.
Love and Locksmith.....1000 ft.
Hearts and Clubs.....1000 ft.
Almost a Bigamist.....1000 ft.
More Haste Less Speed.....1000 ft.
Betty Wakes Up.....1000 ft.
Stepping Out.....1000 ft.
Almost Divorced.....1000 ft.
Help! Help! Police.....1000 ft.
Their Seaside Tangle.....1000 ft.
One Good Turn.....1000 ft.
Thirty Days.....1000 ft.
Nearly a Papa.....1000 ft.
Cupid's Camouflage.....1000 ft.
Five to Five.....1000 ft.
Many a Slip.....1000 ft.
The Night of His Life.....1000 ft.
Mum's the Word.....1000 ft.
Circumstantial Evidence.....1000 ft.
In the Dark.....1000 ft.
Whose Wife?.....1000 ft.
The House That Jack Built.....1000 ft.

FAMOUS PLAYERS-LASKY

485 5th Ave., N. Y.

(Arbuckle Comedies)
Jan. — Out West.....2000 ft.
Mar. — The Bell Boy.....2000 ft.

(Mack Sennett Comedies)

Mar. 11. Sheriff Nell's Tussle.....2000 ft.
Mar. 25. Those Athletic Girls.....2000 ft.
Apr. 8. Friend Husband.....2000 ft.
Apr. 22. Saucy Madeline.....2000 ft.

(Klever Komedies)

Feature Victor Moore

Jan. 28. He Got His.....1000 ft.
Feb. 11. Adam and Some Eves.....1000 ft.
Feb. 25. Some Professor.....1000 ft.

FIRST NAT'L EXHIB.

18 E. 41st St., N. Y.

Two reels or more—eight pictures a year. Featuring Charles Chaplin.
Apr. 1. A Dog's Life.....3000 ft.

FOX FILM

150 W. 48th St.

(Sunshine Comedies)

Two reels—every other Sun. Directed by Henry Lehrman.
Mar. 3. My Husband's Wife.....2000 ft.
Mar. 24. A Self-Made Lady.....2000 ft.
Apr. 7. A Waiter's Wasted Life.....2000 ft.

(Mutt and Jeff Cartoons)

One reel—every Mon. Animated cartoons by Bud Fischer.
Mar. 24. The Decoy.....500 ft.
Mar. 31. Back to the Balkans.....500 ft.
Apr. 7. The Freight Investigation.....500 ft.
Apr. 14. The Leak.....500 ft.

GENERAL FILM

25 W. 44th St., N. Y.

(Essanay-Chaplin Comedies)

In the Park.....1000 ft.
Work.....2000 ft.
A Woman.....2000 ft.
The Tramp.....2000 ft.
His New Job.....2000 ft.

(Clover Comedies)

From Caterpillar to Butterfly.....1000 ft.
Rip Roaring Rivals.....1000 ft.
The Wooing of Coffee Cake Kate.....1000 ft.

(Ebony Comedies)

A Black Sherlock Holmes.....1000 ft.
Spying the Spy.....1000 ft.
The Porters.....1000 ft.

A Milk Fed Hero.....1000 ft.
Busted Romance.....1000 ft.
Spooks.....1000 ft.

(Essanay Comedies)

Check Your Hat, Sir.....1000 ft.
Wild Algy of Piccadilly.....1000 ft.
All Stuck Up.....1000 ft.
The Lie That Failed.....1000 ft.
The Jazbo Sheriff.....1000 ft.

(Snakeville Comedies)

When Macbeth Came to Snakeville.....1000 ft.
Slippery Slim and His Tombstone.....1000 ft.
Slippery Slim and the Impersonator.....1000 ft.
When Slippery Met the Champion.....1000 ft.
Snakeville's New Waitress.....1000 ft.
Slippery Slim's Dilemma.....1000 ft.

GREATER VITAGRAPH

(Big V Comedies)

One reel—every Mon. Featuring Montgomery and Rock. Directed by Larry Seaman.
Mar. 11. Meddlers and Moonshine.....1000 ft.
Mar. 18. Tramps and Traitors.....1000 ft.
Mar. 25. Stripes and Stumbles.....1000 ft.
Apr. 1. Sleuths and Slickers.....1000 ft.
Apr. 8. Rummies and Razors.....1000 ft.
Apr. 15. Counts and No Counts.....1000 ft.
Apr. 22. Whistles and Windows.....1000 ft.
Apr. 29. Flirts and Fakers.....1000 ft.

(Vitagraph Comedies)

One reel—featuring Edward Earle and Agnes Ayres. Latest releases.
Feb. 4. Surprising Husband.....1000 ft.
Feb. 11. Coals for the Fire.....1000 ft.
Feb. 18. Sweets to the Sour.....1000 ft.
Feb. 25. Their Godson.....1000 ft.

(Drew Comedies)

Mar. 11. Their First Quarrel.....1000 ft.
Mar. 18. A Telegraphic Tangle.....1000 ft.
Mar. 25. His Wife Knew About It.....1000 ft.
Apr. 1. Following the Scent.....1000 ft.
Apr. 8. The Home Cure.....1000 ft.
Apr. 15. The Deceiver.....1000 ft.
Apr. 22. Beautiful Thoughts.....1000 ft.
Apr. 29. All for the Love of a Girl.....1000 ft.

GOLDWYN FEATURES

16 E. 42nd St., N. Y.

Two reels—eight a year. Feature Marie Dressler. Titles to be announced later.

KING BEE COMEDIES

Longacre Building, N. Y.

(Billy West Comedies)

Two reels—1st and 15th of every month. Featuring Billy West. Directed by Charles Parrot.
Mar. 1. The Rogue.....2000 ft.
Mar. 15. The Orderly.....2000 ft.
Apr. 1. The Scholar.....2000 ft.
Apr. 15. The Messenger.....2000 ft.
May 1. The Handy Man.....2000 ft.

METRO PICTURES

Longacre Building, N. Y.

(Drew Comedies)

One reel—every Mon. Feature Mr. & Mrs. Sidney Drew.
Mar. 11. His Strength of Mind.....1000 ft.
Mar. 18. Special Today.....1000 ft.
Mar. 25. When a Man's Married.....1000 ft.
Apr. 1. Gas Logic.....1000 ft.
Apr. 8. A Youthful Affair.....1000 ft.

MUTUAL FILM

220 S. State St., Chicago

(Strand Comedies)

One reel—every Tuesday. Features Billie Rhodes.
Mar. 12. Finishing Mary.....1000 ft.
Mar. 19. His Quaker Girl.....1000 ft.
Mar. 26. Up She Goes.....1000 ft.
Apr. 2. She Couldn't Grow Up.....1000 ft.
Apr. 9. For Art's Sake.....1000 ft.

Apr. 16. Her Helping Hand.....1000 ft.
Apr. 23. Mary's Frame-Up.....1000 ft.

PATHE EXCHANGE

25 W. 44th St., N. Y.

(Rolin Comedies)

One reel—every Sun. Feature Harold Lloyd. Directed by Hal Roach.
Mar. 10. Look Pleasant Please.....1000 ft.
Mar. 17. Here Come the Girls.....1000 ft.
Mar. 24. Let's Go.....1000 ft.
Mar. 31. On the Jump.....1000 ft.
Apr. 7. Follow the Crowd.....1000 ft.
Apr. 14. Pipe the Whiskers.....1000 ft.
Apr. 21. It's a Wild Life.....1000 ft.

(Toto Comedies)

Two reels—one a month. Feature Toto the Hippodrome Clown.
Jan. 13. The Movie Dummy.....2000 ft.
Feb. 24. A One-Night Stand.....2000 ft.
Mar. 17. Fare Please.....2000 ft.
Apr. 26. His Busy Day.....2000 ft.

PERFECTION PICTURES

64 E. Adams St., Chicago

(Montgomery Flagg's Comedies, "Girls You Know")

One reel—every other Sun.
Feb. 13. The Matinee Girl.....1000 ft.
Feb. 27. The Artist's Model.....1000 ft.
Mar. 13. The Man Eater.....1000 ft.
Mar. 27. The Stenographer.....1000 ft.

TRIANGLE FILM

1437 Broadway, N. Y.

(Keystone Comedies)

Two reels—every Sun.
Mar. 10. Did She Do Wrong?.....2000 ft.
Mar. 17. Mud.....2000 ft.
Mar. 24. A Safe Danger.....2000 ft.
Mar. 31. A Playwright's Wrong.....2000 ft.
Apr. 7. First Aid.....2000 ft.
Apr. 14. Mr. Briggs Closes the House.....2000 ft.
Apr. 21. Their Neighbor's Baby.....2000 ft.
Apr. 28. Mr. Miller's Economics.....2000 ft.

UNIVERSAL FILM

1600 Broadway, N. Y.

(L-Ko Comedies)

Two reels—every Wed. Feature Mack Swain, Gale Henry, Hughie Mack, Dave Morris.
Mar. 13. Ambrose and His Widow (Mack Swain).....2000 ft.
Mar. 20. Cooks and Crooks (Hughie Mack, Gale Henry, Dave Morris).....2000 ft.
Mar. 27. Sherlock Ambrose (Mack Swain).....2000 ft.
Apr. 3. Gowns and Girls (Hughie Mack, Gale Henry, Dave Morris).....2000 ft.
Apr. 10. Saved from a Vamp (Hughie Mack, Gale Henry).....2000 ft.
Apr. 17. Adventurous Ambrose (Mack Swain).....2000 ft.
Apr. 24. Her Movie Madness (Hughie Mack, Gale Henry).....2000 ft.

(Nestor Comedies)

One reel—every Mon.
Mar. 11. At Swords' Points (Harry Mann).....1000 ft.
Mar. 18. I'll Fix It (King Baggot).....1000 ft.
Mar. 25. Nothing But Nerve (Gale Henry).....1000 ft.
Apr. 1. Pink Pajamas (Dave Morris and Gladys Tennyson).....1000 ft.
Apr. 8. Hickory Hiram (Neal Burns and Stanley Laurel).....1000 ft.
Apr. 15. The Shifty Shoplifter (Eileen Sedgwick and Milton Sims).....1000 ft.
Apr. 22. The Stolen Keyhole (Harry Mann).....1000 ft.

(Star Comedies)

One reel—every Sat. Feature Eddie Lyons and Lee Moran.
Apr. 13. A Piskin Hero.....1000 ft.
Apr. 20. The Tail of a Cat.....1000 ft.
Apr. 27. The Guilty Egg.....1000 ft.

EDUCATIONALS

A. KAY (State Rights)

729 7th Ave., N. Y.

(Terry Human Interest)

One reel—rel. irreg.
No. 1 Character as Revealed in the Face.....1000 ft.
No. 2 Character as Revealed in the Eyes.....1000 ft.

EDUCATIONAL FILM

729 7th Ave., N. Y.

(Scenics)

One reel—every Wed.
Mar. 13. Strange Fishermen of Russia.....900 ft.
Mar. 20. Our Hawaiian Army.....1000 ft.
Mar. 27. The Making of a Plotless Picture.....700 ft.
Apr. 3. The Making of Russian Caviar.....850 ft.
Apr. 10. White Water and Windy Willie—Where the Clouds Come From.....1000 ft.

(Ditmar's "Living Book of Nature")

One reel—every other week.
Feb. 11. Turtles of All Lands.....500 ft.
Feb. 25. Evolution.....500 ft.
Mar. 11. Animal Traits.....500 ft.
Mar. 25. Adaptation.....500 ft.
Apr. 8. Night Animals.....500 ft.

(Cartoons)

One reel—every week.
Apr. 22. Vanity and Vengeance (Katzenjammer Kids).....500 ft.
Apr. 29. Doing His Bit (Happy Hooligan).....500 ft.
May 6. Der Two Twins (Katzenjammer Kids).....500 ft.

FAMOUS PLAYERS-LASKY

485 5th Ave., N. Y.

(Bray Pictographs)

One reel—every Mon. Magazine on the Screen and Cartoons.
Mar. 11. War and the Motorcycle; Hawaii and Her Natives; Cartoons by Wallace Carlson.....1000 ft.
Mar. 18. Rose Culture; Uncle Sam's Coin Factory; Physical Culture Terpsichore; Cartoon; Hornets of the Sea by J. F. Leventhal.....1000 ft.
Mar. 25. Lumbering for Wartime; Hawaiians and Their Strange Customs; Women in the World of Work; Bobby Bumps, by Earl Hurd.....1000 ft.
Apr. 1. Training Women Sharpshooters; Our Bone Relations; A New Use for a Houseboat; Cartoon; "Me and Gott".....1000 ft.
Apr. 8. Grizzly Bear Pets; Uncle Sam's Stamp Factory; Cartoon by Wallace Carlson.....1000 ft.
Apr. 15. Women in the World of Work; Hawaii the Beautiful; Cartoon by Earl Hurd.....1000 ft.
Apr. 22. Microscopic Revelations; Horse Training by Experts; Scientific Rose Culture; Cartoon.....1000 ft.

(Burton Holmes Travelogues)

One reel—every Mon. Travels Around the World.
Mar. 11. The Alaska Cruise.....1000 ft.
Mar. 18. A Summer Day in Shagunay.....1000 ft.
Mar. 25. Over the White Pass.....1000 ft.
Apr. 1. Down the Yukon.....1000 ft.
Apr. 8. In Happy Honolulu.....1000 ft.
Apr. 15. Peerless Pineapples of the Pacific.....1000 ft.
Apr. 22. High Spots of Hawaii.....1000 ft.
Apr. 29. Our Filipino Fighting Force.....1000 ft.

FOURSQUARE PICTURES

729 7th Ave., N. Y.

*A Trip Through China.....7600 ft.
*This picture can be booked in parts.

GENERAL FILM

25 W. 44th St., N. Y.

(Essanay Scenics)

One reel—every week. Scenics of North America.
Banff National Park.....1000 ft.
The Great National Industries of Canada.....1000 ft.
Water Powers of Western Canada.....1000 ft.
Grand Canyon of Arizona.....1000 ft.

PATHE EXCHANGE

25 W. 43th St., N. Y.

(Scenic and Educational)

One reel—every week. Science, Art and Educational.

A COMPLETE DIRECTORY OF RELEASES

for the past quarter is
published in each issue of

MOTION PICTURE TRADE DIRECTORY

DRAMATIC MIRROR

Mar. 17. Picturesque France—The Ca-
terets (Trav.) and Children's Dances
(Educ.) 1000 ft.
Mar. 24. Pests of Our Fruit Trees
(Educ.) and Picturesque France—
Arcaphon (Trav.) 1000 ft.
Mar. 31. The Valley of the Dordogne
(Trav.) and The Horse in Action
(Educ.) 1000 ft.
Apr. 7. Timber Transportation in
Sweden (Educ.) and St. Flour and
Aurillac (Trav.) 1000 ft.
Apr. 14. Whispering Wires of War
(Science) 1000 ft.
Apr. 21. Trinidad-British West Indies
(Trav.) 1000 ft.

UNIVERSAL FILM

1600 Broadway, N. Y.
(Finley Nature Studies)
One reel—every week. Travel, Educa-
tional and Cartoon.
Mar. 16. The Geysers of Yellowstone
Park (Trav.) and Flowers of the
Orient (Sc.) 1000 ft.
Mar. 23. Where Ralls the Oregon (Trav.)
and Mosquitos (Educ.) 1000 ft.
Mar. 30. Wild Fowl Nurseries of
Southern Oregon (Educ.) and How
Mr. Noodle Went to a Masque Ball
(Cart.) 1000 ft.
Apr. 6. A Day at Yellowstone Park
(Trav.) and Beautiful Devon, the
Land of Romance, England (Sc.) 1000 ft.
Apr. 13. Sea Birds and Animals (Sc.) 1000 ft.
Apr. 20. Wild Animals at Yellowstone
(Educ.) and Atop the Alps (Sc.) 1000 ft.
Apr. 27. Wild Bird Pets (Educ.) and
In and Around Key West, Florida
(Sc.) 1000 ft.

(Universal Screen Magazine)

One reel—every week. Magazine on
the Screen.

FEATURES

FAMOUS PLAYERS-LASKY

485 5th Ave., N. Y.
Five reels or more—2 or more a
week. Featuring Mary Pickford,
Douglas Fairbanks, Elsie Ferguson,
Pauline Frederick, Jack Pickford,
Louise Huff, Julian Eltinge, Billie
Burke, Vivian Martin, Marguerite
Clark, Charles Ray, Ann Pennington,
Dorothy Dalton, Enid Bennett, Wal-
lace Reid, George Behan, Kathleen
Williams, Sessue Hayakawa.

Paramount

Mar. 11. The Family Skeleton (Charles
Ray) 5000 ft.
Mar. 11. Sunshine Nan (Ann Penning-
ton) 5000 ft.
Mar. 18. Wild Youth (Louise Huff) 5000 ft.
Mar. 18. Love Me (Dorothy Dalton) 5000 ft.
Mar. 25. La Tosca (Pauline Freder-
ick) 5000 ft.
Mar. 25. Naughty, Naughty (Enid Ben-
nett) 5000 ft.
Apr. 1. Honor of His House (Sessue
Hayakawa) 5000 ft.
Apr. 8. His Majesty Bunker Bean (Jack
Pickford) 5000 ft.
Apr. 8. The House of Silence (Wallace
Reid) 5000 ft.
Apr. 15. Unclaimed Goods (Vivian Mar-
tin) 5000 ft.
Apr. 22. Rich Man, Poor Man (Mar-
guerite Clark) 5000 ft.
Apr. 22. Playing the Game (Charles
Ray) 5000 ft.
Apr. 29. Let's Get a Divorce (Billie
Burke) 5000 ft.
Apr. 29. Tyrant Fear (Dorothy Dal-
ton) 5000 ft.
May 6. The Biggest Show on Earth
(Enid Bennett) 5000 ft.
May 6. Resurrection (Pauline Freder-
ick) 5000 ft.
May 13. Mile-a-Minute Kendall (Jack
Pickford) 5000 ft.
May 13. The White Man's Law (Sessue
Hayakawa) 5000 ft.

Artercraft

Mar. 11. Amarilly of Clothes Line Alley
(Mary Pickford) 5000 ft.
Mar. 25. The Whispering Chorus (Kath-
leen Williams) 5000 ft.
Apr. 1. Tiger Man (Wm. S. Hart) 5000 ft.
Apr. 8. The Lie (Elsie Ferguson) 5000 ft.
Apr. 15. Mr. Fix-it (Douglas Fair-
banks) 5000 ft.
May 13. M'Liss (Mary Pickford) 5000 ft.

BLUEBIRD PHOTOPLAYS

1600 Broadway, N. Y.
Five-reel drama—every Mon. Fea-
tures Monroe Salisbury, Ruth Clifford,
Carmel Myers, Mae Murray, Frank-
linson, Ella Hall, Herbert Rawlin-
son, Louise Lovely.
Mar. 11. Hungry Eyes (Ruth Clifford,
Monroe Salisbury) 5000 ft.
Mar. 18. Brace Up (Herbert Rawlinson)
5000 ft.
Mar. 25. The Wine Girl (Carmel Myers)
5000 ft.
Apr. 1. Fast Company (Franklyn Far-
num) 5000 ft.
Apr. 8. The Red, Red Heart (Monroe
Salisbury) 5000 ft.
Apr. 15. A Rich Man's Darling (Louise
Lovely) 5000 ft.
Apr. 27. The Marriage Lie (Carmel
Myers) 5000 ft.
May 3. A Mother's Secret (Ella Hall)
5000 ft.

CLUNE PROD. (State Rights)

645 Broadway, Los Angeles
Five or more reels—rel. irreg.
Mabel Normand, Mae Marsh, Madge Ken-
nedy, Jane Cow, Mary Garden.
Mar. 10. The Floor Below (Mabel Nor-
mand) 8000 ft.
Eyes of the World 7000 ft.

COSMOFOTOFILM (State

Rights)
220 W. 42nd St., N. Y.
Four or more reels—rel. irreg.
I Believe (Edna Flugrath) 7000 ft.

CREST PICTURES (State

Rights)
Times Building, N. Y.
Five or more reels—rel. irreg. Features
Lillian Walker.
Lost of the Ages 6000 ft.
The Grain of Dust 6000 ft.

FIRST NAT'L EXHIB.

18 E. 41st St., N. Y.
Five or more reels—rel. irreg. Fea-
tures Barbara Castleton, Josephine
Whittell, Lois Wilson, Bert Lytell,
Mitchell Lewis, Elmo Lincoln, Enid
Markay.
On Trial (Barbara Castleton) 6000 ft.
Alimony (Josephine Whittell and Louis
Wilson) 6000 ft.
Empty Pockets (Bert Lytell and Bar-
bara Castleton) 6000 ft.
The Sin Invisible (Mitchell Lewis) 6000 ft.
Tarzan of the Apes (Elmo Lincoln and
Enid Markay) 6000 ft.
Fall of the Romanoffs 7000 ft.
Passing of the Third Floor Back (Sir
Forbes Robertson) 6000 ft.
My Four Years in Germany 10,000 ft.

Petrova Pictures (Mme. Petrova)

Feb. — The Light Within 5500 ft.
Mar. — The Life Mask 6000 ft.
Apr. — Tempered Steel 6000 ft.

FOURSQUARE PICTURES

729 7th Ave., N. Y.
Five or more reels—rel. irreg. Fea-
tures Gertrude McCoy, Irene Fenwick,
Mitchell Lewis, Ruth Roland, Doris
Kenyon, Zeena Keefe, Jane Grey,
Bessie Barriscale, Leah Baird, Mil-
ton Sills, Reine Davies, Clifford
Bruce.
The Sin Woman (Irene Fenwick, Reine
Davies, Clifford Bruce) 6915 ft.
The Bar Sinister (Mitchell Lewis) 7900 ft.
Her Fighting Chance (Jane Grey) 3273 ft.
Madame Sherry (Gertrude McCoy) 5050 ft.
The Silent Witness (Gertrude Mc-
Coy) 5717 ft.
Should She Obey 5717 ft.
The Great White Trail (Doris Ken-
yon) 5700 ft.
One Hour (Zeena Keefe and Alan Hale)
5313 ft.
The Fringe of Society (Ruth Roland,
Milton Sills, Leah Baird) 5802 ft.
The Marriage Bond 5137 ft.
Will You Marry Me 4100 ft.
Whither Thou Goest (Ince Prod.) 4457 ft.
The Cast Off (Bessie Barriscale) 5665 ft.

FOX FILM

130 W. 46th St., N. Y.
(Special Features)

Five or more reels—every Sun. Fea-
tures Gladys Brockwell, Jewel Car-
men, Tom Mix, Miriam Cooper, June
Caprice, George Walsh, Peggy Hy-
land, Virginia Pearson, Jane and
Katherine Lee.
Mar. 10. The Debt of Honor (Peggy
Hyland) 5000 ft.
Mar. 17. The Devil's Wheel (Gladys
Brockwell) 5000 ft.
Mar. 24. A Daughter of France (Virginia
Pearson) 5000 ft.
Mar. 31. A Camouflage Kiss (June
Caprice) 5000 ft.
Apr. 7. The Bride of Fear (Jewel Car-
men) 5000 ft.
Apr. 14. Western Blood (Tom Mix) 5000 ft.
Apr. 21. American Buds (Jane & Kath-
erine Lee) 5000 ft.
Apr. 28. Her One Mistake (Gladys
Brockwell) 5000 ft.

(Standard Pictures)

Five or more reels—every other
Sun. Features William Farnum,
Theda Bara, Annette Kellermann,
Dustin Farnum.
Mar. 17. Woman and the Law 7000 ft.
Mar. 24. Rough and Ready (William
Farnum) 6000 ft.
Apr. 7. Blindness of Divorce 7000 ft.
Apr. 21. The Soul of Buddha (Theda
Bara) 6000 ft.

GENERAL FILM

25 W. 44th St., N. Y.
(Falcon Features)

Four-reel drama—rel. irreg. Fea-
tures Kathleen Kirkham, Henry King,
R. Henry Grey, Henry Ainley, Mary
Dibley, Viola Vale, Daniel Giffether,
Ethel Ritchie, Margaret Landis, Neil
Hardin.
Feet of Clay (Margaret Landis, R.
Henry Grey) 4000 ft.
Brand's Daughter (Kathleen Kirkham)
4000 ft.
His Old Fashioned Dad (Daniel Gil-
fether, Mollie McConnell) 4000 ft.
Zollenstein (Viola Vale) 4000 ft.

GOLDWYN FEATURES

16 E. 42nd St., N. Y.
Five or more reels—every Sun. Features
Mabel Normand, Mae Marsh, Madge Ken-
nedy, Jane Cow, Mary Garden.
Mar. 10. The Floor Below (Mabel Nor-
mand) 6000 ft.
Mar. 24. The Splendid Sinner (Mary Gar-
den) 6000 ft.
Apr. 7. The Danger Game (Madge Ken-
nedy) 6000 ft.
Apr. 21. The Face in the Dark (Mae
Marsh) 6000 ft.
May 5. Joan of Plattsburg (Mabel
Normand) 6000 ft.

Goldwyn Specials

The Manx-Man (Elizabeth Risdon) 7000 ft.
For the Freedom of the World (E. K.
Lincoln, Barbara Castleton) 7000 ft.
Heart of the Sunset 7000 ft.
Blue Blood 6000 ft.
Honora Cross 6000 ft.
Social Ambition 6000 ft.

GREATER VITAGRAPH

1600 Broadway, N. Y.
Five-reel drama—every Mon. Features
Alice Joyce, Harry Morey, Agnes Ayres,
Marc MacDermott, Earle Williams, Ed-
ward Earle, Alfred Whitman, Nell Ship-
man, Corrine Griffith, Ewart Overton, Grace
Darmond, Gladys Leslie, J. Frank Glendon,
Walter McGrail, Florence Deshon.
Mar. 11. The Desired Woman (Harry
Morey, Florence Deshon) 5000 ft.
Mar. 18. An American Live Wire (Earle
Williams, Grace Darmond) 5000 ft.
Mar. 25. The Home Trail (Nell Shipman,
Alfred Whitman) 5000 ft.
Apr. 1. Little Miss No-Account (Gladys
Leslie) 5000 ft.
Apr. 8. The Business of Life (Alice
Joyce) 5000 ft.
Apr. 15. The Girl from Beyond (Nell
Shipman, Alfred Whitman) 5000 ft.
Apr. 22. A Bachelor's Children (Harry
Morey, Florence Deshon) 5000 ft.
Apr. 29. The Seal of Silence (Earle Wil-
liams, Grace Darmond) 5000 ft.

HODKINSON-PARALTA

327 5th Ave., N. Y.
Five or more reels—2 a month. Features
Bessie Barriscale, Henry B. Walthall, J.
Warren Kerrigan, Louise Glaum.
Mar. 1. Within the Cup (Bessie Bar-
riscale) 7000 ft.
Mar. 15. Humdrum Brown (Henry B.
Walthall) 6000 ft.
Apr. 1. An Alien Enemy (Louise
Glaum) 6000 ft.
Apr. 15. Blindfolded (Bessie Barriscale)
5000 ft.
Apr. 29. With Hoops of Steel (Henry
Walthall) 6000 ft.
May 13. The Snapdragon (Louise
Glaum) 6000 ft.
May 27. Rose o' Paradise (Bessie Bar-
riscale) 6000 ft.

IVAN FEATURES

130 W. 45th St., N. Y.
Five or more reels—every month.
One Law for Both (Rita Jolivet, Leah
Baird, Pedro De Cordoba, James Mor-
rison) 7000 ft.
Babbling Tongues (Grace Valentine,
James Morrison, Arthur Donald-
son) 7000 ft.
Married in Name Only (Gretchen Hart-
well, Milton Sills, Marie Shot-
well) 6000 ft.
Sins of Ambition (Barbara Castleton,
Wilfred Lucas, Leah Baird, James
Morrison) 7000 ft.
Human Clay (Mollie King) 5000 ft.
Life or Honor (James Morrison, Violet
Palmer) 6500 ft.

METRO PICTURES

Longacre Bldg., N. Y.
Five-reel drama—every Mon. Features
Harold Lockwood, Emily Stevens, Mabel
Taliaferro, Emmy Wehlen, Viola Dana,
Francis X. Bushman, Beverly Bayne, Edith
Storey, May Allison, Bert Lytell,
and Bayne).
Mar. 11. The Brass Check (Bushman
and Bayne) 5000 ft.
Mar. 18. The Claim (Edith Storey) 5000 ft.
Mar. 25. Breakers Ahead (Viola Dana)
5000 ft.
Apr. 1. The Landloper (Harold Lock-
wood) 5000 ft.
Apr. 8. Social Hypocrites (May Alli-
son) 5000 ft.
Apr. 15. With Neatness and Dispatch
(Bushman and Bayne) 5000 ft.
Apr. 22. Treasure of the Sea (Edith
Storey) 5000 ft.
Apr. 29. The Trail to Yesterday (Bert
Lytell) 5000 ft.

(Specials)

Six or more reels—every month. Fea-
tures Nazimova, Rita Jolivet, Edith
Storey, Viola Dana, Emily Stevens, Mabel
Taliaferro.
Lest We Forget (Rita Jolivet) 8000 ft.
The Legion of Death (Edith Storey) 7000 ft.
Blue Jeans (Viola Dana) 7000 ft.
Revelation (Nazimova) 7000 ft.
The Slacker (Emily Stevens) 7000 ft.
Draft 258 (Mabel Taliaferro) 7000 ft.

MUTUAL FILM

220 S. State St., Chicago
Five-reel drama—every Sun. Features
Mary Miles Minter, William Russell, Edna
Goodrich, Margarita Fischer, Ann Mur-
dock, Olive Tell, Gail Kane, Jackie Saun-
ders.
Mar. 11. Ann's Finish (Margarita
Fischer) 5000 ft.
Mar. 18. The Girl and the Judge (Olive
Tell) 5000 ft.
Apr. 1. A Bit of Jade (Mary Miles Min-
ter) 5000 ft.
Apr. 8. The Richest Girl (Anna Mur-
dock) 5000 ft.
Apr. 15. The Primitive Woman (Margar-
ita Fischer) 5000 ft.

PATHE EXCHANGE

25 W. 45th St., N. Y.
Five-reel drama—every Sun. Features
Antonio Moreno, Helene Chadwick, Fred-
erick Ward, Gladys Hulette, Mrs. Vernon
Castle, Frank Keenan, Bessie Love, Fan-
nie Ward, Bryant Washburn, Warner
Oland, Baby Marie Osborne, Creighton
Hale.
Mar. 10. The Great Adventure (Bessie
Love, Donald Hall, Flora Finch) 5000 ft.
Mar. 17. The Beggar Woman (Mme.
Lesienko, I. I. Mozzukin) Russian Art
5000 ft.
Mar. 24. The Hillcrest Mystery (Mrs.
Vernon Castle) 5000 ft.
Mar. 31. Mrs. Slacker (Gladys Hulette
and Creighton Hale) 5000 ft.
Apr. 7. Twenty-one (Bryant Wash-
burn) 5000 ft.
Apr. 14. The Busy Inn (N. I. Panoff,
Mme. Lesienko, Mrs. Orlova) Rus-
sian Art 5000 ft.
Apr. 21. Ruler of the Road (Frank
Keenan) 5000 ft.

PERFECTION PICTURES

63 E. Adams St., Chicago
Six or more reels—rel. irreg. Features
Taylor Holmes, Mary MacLane, Shirley
Mason, Mary McAllister, Tom Moore,
Hazel Daly.
Uneasy Money (Taylor Holmes) 5400 ft.
Brown of Harvard (Tom Moore and
MacLane) 6100 ft.
Men Who Made Love to Me (Mary
MacLane) 6200 ft.
Unbeliever (U. S. Marines) 6800 ft.
Ruggles of Red Gap (Taylor
Holmes) 6190 ft.
The Curse of Iku (Touri Aoki) 6500 ft.
Chase Me Charlie (Charles Chaplin) 4490 ft.
A Pair of Sixes (Taylor Holmes) 5400 ft.

SELECT PICTURES

729 7th Ave., N. Y.
Five or more reels—3 or more a month.
Features Clara Kimball Young, Norma
Talmadge, Alice Brady, Constance Tal-
madge.
Mar. 1. The Knife (Alice Brady) 4845 ft.
Mar. 8. The House of Glass (Clara
Kimball Young) 5320 ft.
Mar. 15. The Shuttle (Constance Tal-
madge) 4663 ft.
Apr. 1. By Right of Purchase (Norma
Talmadge) 5213 ft.
Apr. 8. The Reason Why (Clara Kim-
ball Young) 4663 ft.
Apr. 15. Up the Road with Sallie (Con-
stance Talmadge) 4585 ft.
Apr. 22. At the Mercy of Men (Alice
Brady) 4500 ft.

STERLING PICTURES

729 7th Ave., N. Y.
Five or more reels—rel. irreg. Fea-
tures Alma Hanlon, Jean Sothorn,
Anna Q. Nilsson, Catherine Calvert,
Naomi Childers.
The Hypocrites 6000 ft.
I Believe 7000 ft.
The Natural Law (Marguerite Cour-
tot) 6000 ft.
The Peddler (Joe Welch) 6000 ft.
Auction of Virtue (Naomi Childers) 5550 ft.
Infidelity (Anna Q. Nilsson) 5000 ft.
House of Cards (Catherine Calvert) 5000 ft.
The Moral Code (Anna Q. Nilsson) 5000 ft.
Behind the Mask (Catherine Cal-
vert) 5000 ft.
The Inevitable (Anna Q. Nilsson) 5000 ft.
Think It Over (Catherine Calvert) 5000 ft.
Peg o' the Sea (Jean Sothorn fea-
ture) 6000 ft.
A Mute Appeal (Jean Sothorn fea-
ture) 5000 ft.
The Lash of Destiny (Gertrude McCoy
feature) 5000 ft.
Her Good Name (Jean Sothorn fea-
ture) 5000 ft.
Rosie O'Grady (Viola Dana fea-
ture) 5000 ft.
The Cloud (Jean Sothorn feature) 5000 ft.
The God of Little Children (Alma Han-
lon feature) 5000 ft.
A Mother's Ordeal (Jean Sothorn fea-
ture) 5000 ft.
Pride and the Devil (Alma Hanlon fea-
ture) 6000 ft.
Mas Deception (Jean Sothorn fea-
ture) 5000 ft.
The Law that Failed (Alma Hanlon fea-
ture) 5000 ft.
Great Bradley Mystery (Alma Hanlon
feature) 5000 ft.
The Mystic Hour (Alma Hanlon fea-
ture) 5000 ft.
When You and I Were Young (Alma
Hanlon feature) 5000 ft.
The Golden God (Alma Hanlon fea-
ture) 5000 ft.

TRIANGLE FILM

1457 Broadway, N. Y.

Five-reel drama—2 every Sun. Features Roy Stewart, Olive Thomas, J. Barney Sherry, William Desmond, Belle Bennett, Alma Rubens, George Hernandez, Winifred Allen, Dick Ross, Margery Wilson, Irene Hunt, Pauline Stark, Josie Sedgewick, Clair McDowell, Ruth Stonehouse, Jack Livingstone, Myrtle Lind.

Mar. 10. The Hard Rock Breed (Margery Wilson, Jack Livingstone, J. Barney Sherry).....5000 ft.

Mar. 10. The Sea Panther (Wm. Desmond).....5000 ft.

Mar. 17. Faith Endurin (Roy Stewart).....5000 ft.

Mar. 17. The Answer (Alma Rubens).....7000 ft.

Mar. 24. Nancy Comes Home (Myrtle Lind).....5000 ft.

Mar. 24. Innocent's Progress (Pauline Stark).....5000 ft.

Mar. 31. Unfaithful (Dorothy Dalton) and The Marriage Bubble (William Desmond) Split feature.....5000 ft.

Mar. 31. The Love Brokers (Alma Rubens).....5000 ft.

Apr. 7. The Vortex (Mary Warren).....5000 ft.

Apr. 7. The Boss of Lazy Y (Roy Stewart).....5000 ft.

Apr. 14. The Law of the Great Northwest (Margery Wilson).....5000 ft.

Apr. 14. Who Killed Walton (J. Barney Sherry).....5000 ft.

Apr. 21. The Hand at the Window (Margery Wilson).....5000 ft.

Apr. 21. Society for Sale (William Desmond).....5000 ft.

Apr. 28. The Lonely Woman (Belle Bennett).....5000 ft.

Apr. 28. Paying His Debt (Roy Stewart).....5000 ft.

UNIVERSAL FILM

1600 Broadway, N. Y.

Five-reel drama—every week. Features Harry Carey, Molly Malone, Ella Hall, Louise Lovely, Zoe Rae, Dorothy Phillips.

Mar. 11. Beauty in Chains (Ella Hall).....5000 ft.

Mar. 18. Thieves' Gold (Harry Carey and Molly Malone).....5000 ft.

Mar. 25. The Girl Who Wouldn't Quit (Louise Lovely).....5000 ft.

Apr. 1. The Magic Eye (Zoe Rae).....5000 ft.

Apr. 8. The Risky Road (Dorothy Phillips).....5000 ft.

Apr. 22. The Scarlet Drop (Harry Carey and Molly Malone).....5000 ft.

WORLD FILM

130 W. 46th St., N. Y.

Five-reel drama—every Mon. Features Ethel Clayton, Carlyle Blackwell, June Elvidge, Kitty Gordon, Madge Evans, Montagu Love, Alice Brady, Henry Hull, Arthur Ashley, Lew Fields, Muriel Ostriche, Evelyn Greeley, Sir Forbes Robertson.

Mar. 11. The Wasp (Kitty Gordon).....5000 ft.

Mar. 18. Wanted, A Mother (Madge Evans).....5000 ft.

Mar. 25. The Way Out (Carlyle Blackwell and June Elvidge).....5000 ft.

Apr. 1. The Cross Bearer (Montagu Love).....7000 ft.

Apr. 8. The Witch Woman (Ethel Clayton).....5000 ft.

Apr. 15. The Trap (Alice Brady).....5000 ft.

Apr. 22. The Purple Lily (Kitty Gordon).....5000 ft.

Apr. 29. Leap to Fame (Carlyle Blackwell and Evelyn Greeley).....5000 ft.

May 6. Masks and Faces (Sir Forbes Robertson).....5000 ft.

May 13. Journey's End (Ethel Clayton).....5000 ft.

NEWS WEEKLIES

GAUMONT

Flushing, L. I.

(Gaumont News and Graphic)

One reel—rel. irreg. Subjects to be announced later.

MUTUAL FILM

220 S. State St., Chicago

(Screen Telegram)

One reel—every Mon. News of the Week in Pictures.

PATHE EXCHANGE

25 W. 45th St., N. Y.

(Hearst-Pathe News)

One reel—every Wed. and Sat. News of the Week in Pictures.

UNIVERSAL FILM

1600 Broadway, N. Y.

(Animated Weekly)

One reel—every Wed. News of the Week in Pictures.

(Current Events)

One reel—every Sat. News of the Week in Pictures.

SERIALS

GENERAL FILM

23 W. 44th St., N. Y.

(A Daughter of the U. S. A.)

One reel—12 episodes—one every week. First release Jan. 19. Features Jane Vance. Produced by Jaxon Film Co.

GREATER VITAGRAPH

1600 Broadway, N. Y.

(The Fighting Trail)

Two reels—15 episodes—one every Mon. First rel. Sept. 10, 1917. Features William Duncan and Carol Holloway.

(Vengeance and the Woman)

Two reels—15 episodes—one every Mon. First rel. Dec. 24, 1917. Features William Duncan and Carol Holloway.

(The Woman in the Web)

Two reels—15 episodes—one every Mon. First rel. Apr. 8. Features Hedda Nova and J. Frank Glendon.

FOURSQUARE PICTURES

729 7th Ave., N. Y.

(The Eagle's Eye)

Two reels—20 episodes—one every Mon. Features King Baggot and Marguerite Snow. Written by William J. Flynn, former chief of U. S. Secret Service. Produced by Whartons, Inc.

FAMOUS PLAYERS-LASKY

485 5th Ave., N. Y.

(Who Is Number One?)

Two reels—15 episodes—one every Mon. Features Kathleen Clifford. Story by Anna Katherine Green. Produced by Balboa.

PATHE EXCHANGE

25 W. 45th St., N. Y.

(The House of Hate)

Two reels—15 episodes—one every Sun. Features Pearl White and Antonio Moreno. Directed by Geo. Seitz. Story by Arthur B. Reeves and Chas. A. Logue. Produced by Astra. First episode Mar. 10.

UNIVERSAL FILM

1600 Broadway, N. Y.

(The Mystery Ship)

Two reels—18 episodes—one every Sat. First episode Nov. 26, 1917. Features Ben Wilson and Neva Gerber.

(The Bull's Eye)

Two reels—18 episodes—one every Sat. First episode Feb. 4. Features Eddie Polo and Vivian Reed.

(The Lion's Claws)

Two reels—18 episodes—one every Sat. First episode Apr. 1. Features Marie Walcamp.

SHORT SUBJECTS

GENERAL FILM

25 West 44th St., N. Y.

(Blue Ridge Dramas)

Two reels—rel. irreg. The Return of O'Garry.....2000 ft. Mountain Law.....2000 ft. The Raiders of Sunset Gap.....2000 ft.

(O. Henry Stories)

Two or more reels—comedy-drama—every Sat. Features Mildred Manning, Patsey DeForest, Jean Paige, Adele DeGarde, Bernard Seigel, William Dunn, Miriam Miles, Duncan McRae, Ewart Overton, Chet Ryan, Walter McGrail. Prod. by Vitagraph.

A Madison Square Arabian Night (Patsey DeForest, Duncan McRae).....2000 ft.

The Ratskeller and the Rose (Adele DeGarde, Ewart Overton).....2000 ft.

By Injunction (Chet Ryan, Patricia Palmer).....2000 ft.

The Song and the Sergeant (Alice Terry, Stanley Dunn, Templer Saxe).....2000 ft.

Lost on Dress Parade (Patsey DeForest, Ewart Overton).....2000 ft.

Nemesis and the Candy Man (William Dunn, Miriam Miles).....2000 ft.

(Judge Brown Stories)

Two-reel comedy-dramas—rel. irreg. Series of 20 stage acts, written and supervised by Judge Willis Brown.

The Lost Lie.....2000 ft.

The Accusing Toe.....2000 ft.

Tad's Swimming Hole.....2000 ft.

Marrying Off Dad.....2000 ft.

The Preacher's Son.....2000 ft.

Thief or Angel.....2000 ft.

The Rebellion.....2000 ft.

A Boy-Built City.....2000 ft.

I'm a Man.....2000 ft.

ALBERT E. SMITH *Presents*



OVER THE TOP with Sergt. ARTHUR GUY EMPEY

Supported by LOIS MEREDITH, JAMES MORRISON and
AN ALL STAR VITAGRAPH CAST

**A Marvelous
Photoplay of Empey's
World Famous Book**
*Directed by Wilfrid North
Produced Under the Personal
Supervision of Albert E. Smith*

*"Zit" in the Evening Journal—
"Wonderful Picture! A triumph in every
sense! I thought the roof was going to cave
in from applause!"*

*Evening Telegram—
"The best war picture yet shown. Never has
a picture been so enthusiastically received."*

*Evening Mail—
"Even the most enthusiastic readers of 'Over
the Top' did not anticipate the possibilities
unfolded on the screen."*

*New York American—
"Stirring, startling, sensational—an illustration
extraordinary of Empey's Book."*

*Scenario by
Robert Gordon Anderson*

VITAGRAPH

REPORTS FROM MIRROR CORRESPONDENTS

CHICAGO THEATERS ACTIVE

"The Land of Joy" Shifts its Base—
Kleine's Big Production "The Unbeliever"

CHICAGO (Special Correspondence).—
Bulletin of week April 14:

Auditorium: Moving pictures.
Blackstone: Dark.
Cohan's Grand: Jane Cowl in "Lilac Time" (17th and last week).
Colonial: Raymond Hitchcock in "Hitchy Koo," with Lillian Russell, capacity (8th week).
Columbia: Behman Show, with Lew Kelley.

Cort: "The Naughty Wife" (8th week).
Englewood: Burlesque.

Empire: Burlesque (will soon go into burlesque stock).
Garrick: Donald Brian in "Her Regiment" (1st week).

Gayety: Burlesque.
Illinois: "The Land of Joy" (1st week).
Imperial: Vaudeville.

La Salle: "Leave It to Jane," capacity (12th week).
McVicker's: Popular priced vaudeville.

Majestic: High-class vaudeville.
National: "Cheating Cheaters."

Olympic: Dark.
Playhouse: Margaret Anglin in "Billeted" (3rd week).

Princess: John Barrymore and Constance Collier in "Peter Ibbetson" (1st week).
Palace: High-class vaudeville.

Powers: Thomas A. Wise and William Courtenay in "General Post" (2nd week).
Star and Garter: Burlesque.

Studebaker: "Maytime" (15th week).
Woods: Sam Bernard and Louis Mann in "Friendly Enemies," capacity business.

The powers that be have again switched "The Land of Joy," which was intended for the Blackstone, over to the Illinois, starting April 14. Klaw and Erlanger will present for a limited engagement at the Illinois, "The Land of Joy," the big singing and dancing spectacle by Velasco Bros.

Julius Tannen is the only American actor in the company, the balance being Spanish. There are five star singers and three star dancers coming to Chicago.

Mme. Sarah Bernhardt heads the bill at the Palace.

"Cheating Cheaters" is the stock attraction down at the National, while "Romance" will be played by the stock company at the Wilson Avenue Theater.

Commencing Sunday matinee, April 21, George Kleine will present at the Auditorium Theater (for a limited engagement) "The Unbeliever," produced by Thomas A. Edison, Inc., in co-operation with the United States Marine Corps. Fifty musicians from the Chicago Grand Opera Orchestra patriotic prelude introducing the United States Marines in a grand scenic and marching panorama—making it an inspiring photo spectacle.

The Star Theater at Aurora, Ill., is to be closed for a few days to permit of redecorating and remodeling. Joseph Dicker, manager of the theatre for ten years, has resigned, and has been succeeded by P. D. Lambert, who has been connected with the motion picture business at Los Angeles and Grand Rapids, Mich. The new policy will be announced shortly.

What is claimed to be the first showing in America will be made of "Belgium, the Kingdom of Grief" at the Auditorium Monday evening, April 15, under auspices of Woman's Committee, Council of National Defense, Illinois Division, for one week only. This is said to be a remarkable moving picture.

The Olympic will be dark week of April 8-15. Beginning Sunday, 21, Elliott, Comstock & Gies will present David Wark Griffith's Super Photo Play called "Hearts of the World" for awhile. This is said to be a beautiful love story depicting life in a small village in France with the Great War as a background, taken under the auspices of the French and British war offices.

THE ROUND-UP

"Vaudeville" seems to have suspended publication for it is not on sale at any newsstands this week. Harry Rose, the editor, has been drafted. It is said arrangements are being made for a resumption of the publication of the paper, which is local to Chicago.

The Ringling Circus season will last two weeks only in Chicago, instead of three as last year. They are advertising for chorus girls to take part in the spectacle, "In Days of Old," which will open the show. There is quite a demand for chorus girls out this way and a good one can get a good salary.

The arrangements for summer attractions in the "Loop" houses seem to be up in the air. While there are all kinds of rumors, the Palace is the only one that

makes a definite announcement.

The Chicago theaters have all conformed to the new time now in effect, opening at the customary theater hour on time advanced schedule, without any disturbance in business. The new change seems to meet the approval of all theater managers at least.

William McCabe of the Georgia Troubadours, is making his headquarters at Harvard, Ill. He is planning to have a tent show on the road opening about May 1, but his plans are not sufficiently arranged to give definite information.

Nat Roth has been in Chicago for several weeks as company manager of "Over the Top," which left the Garrick Saturday night. Robert Hunter is press representative.

Lester W. Murray, formerly in charge of the No. 2 Advance car of the Barnum Circus, is now general manager for William Morris Murray, and spent all last week at the Auditorium.

Harry Lauder and his vaudeville company appeared at the Auditorium all last week. During his stay here he was busily engaged when not on the stage addressing patriotic meetings. The Five Kitamuras, Japanese wonder workers, opened the vaudeville bill, and Cleo Gasivini, the diminutive prima donna, closed the bill.

"Some Little Girl" tarried over Sunday in Chicago to give a special matinee for the benefit of the "Jackies" visiting Chicago. It did not take well from a financial standpoint. Hazel Kirke was the prima donna, Felix Adler was the principal comedian, who possesses a voice of baritone classification. No fault can be found with the cast.

"The Riviera Girl" left the Blackstone Saturday night, April 13, and "Over the Top" took its departure from the Garrick at the same time.

Mr. and Mrs. Coburn in "The Imaginary Invalid" left the Illinois, and John Drew and Margaret Illington left the Princess, Saturday night, April 13, the first going to Philadelphia.

A. H. Woods has in preparation with a view to making them Chicago productions in the near future, the following: "A Night at the Front," by Roi Cooper Megrew; "See You Later," by Bolton and Woodhouse; "Emily's Apartment," by Geo. Feydeau; "Dolly of the Follies," by Hilliard Booth; "An American Ace," by J. J. Carter; "The Rape of Belgium," by Max Marcin and Louis K. Ansbacher.

Valeska Suratt is at the Majestic with a short play written by Paul M. Potter and C. V. De Vondt, "The Purple Poppy."

The make-up of the company is Ralph Delmore, Howard Hall, William H. Turner and Joseph Granby.

With the exception of "Friendly Enemies" at the Woods, "Hitchy Koo" at the Colonial, and the Palace and Majestic, theatrical business is nothing to brag about in these parts.

San Francisco

SAN FRANCISCO (Special).—May Robson was entertained extensively by her friends here during her Columbia Theater engagement just finished.

W. S. Hart was in the city for a short spell with his co-players having, done some mountain stunts, and now has gone on a four-day sail to make ocean scenes. In April he starts East on the Liberty Loan, he being one of the five M. P. actors chosen for that purpose.

A San Francisco branch of the Stage Women's Star Relief is organized here. Mrs. Otis Skinner called a meeting of women, whose husbands or other relatives are connected with the stage. Mrs. Willard Crellin is at the head of the association.

Robert Mantell has the bell used by the elder Salvini during his histrionic appearances. It is used in chimes.

At the Columbia a crowded house welcomed the return of Cyril Maude, who repeated "Grumpy" with the same success as on his last night. He will remain with us for one month.

The Alcazar welcomed the return of Evelyn Vaughan and a crowded house was present to give her a warm and hearty reception. She offered "De Luxe Annie."

The Cort was pleased to have Robert Mantell return March 31. He offered "Richelieu" in the same masterful manner as ever. His support is very good. The engagement is for two weeks during which repertoire will be given.

The Savoy continues to draw and please with "The Wrong Mr. Wright." Will

King, Bonita and Hearn were the stars that illumined the stage and afforded much laughter.

The Wigwam had Mary Minter as the film star in "Beauty and the Rogue."

The Orpheum, as usual, gave us a very good card, which included Blossom Seeley and company, Vardon and Perry, "Color Gems," Lucille and Cockie, Bert Kalmar, Jessie Brown, and Franklin and Tell.

The Strand, Hippodrome, Casino, Alhambra, Tivoli, and Pantages go on with their films and vaudeville to profitable business.

Bonita and Hearn are with Will King no longer. King had engaged the stars for ten weeks, but family trouble between Hearn and Bonita caused her to lose interest in her work. A full house matinee had to be dismissed and the money refunded.

Hearn has sued Bonita for a divorce on the ground of cruelty, claiming that she remained away from home until late hours, broke theatrical contracts, and used unpleasant language toward him.

A. T. BARNETT.

Cincinnati

CINCINNATI (Special).—First mention for theatrical entertainment in Cincinnati week March 31-April 6, properly goes to Klaw and Erlanger's production of the Velasco Brothers' "The Land of Joy."

We can remember the time when the colors displayed in the lobby would have excited a small-sized riot, but things Spanish have long since ceased to be held in disrepute by Americans. It is not saying too much to assert that never before has such ensemble dancing been seen locally as that presented by the members of this company. It was like clock work throughout, and the very precision of the dancers, the rhythmical motion of their feet, the click of the castanets, or the snap of the fingers was a revelation to those who have become accustomed to accept the mediocre dancing of half-trained chorus girls as high art. Julius Tannen saved the show. As an entertainment, "The Land of Joy" was extremely deceptive to those of us who go in a critical frame of mind.

In a production featuring nothing but singing and dancing, even though pleased with the splendid ensemble, one is likely to conclude that the moments drag.

Despite the good work done at the Grand, the Lyric pulled the crowds, March 31-April 6, with the "Passing Show of 1917," as the attraction. It was a long boy, too, starting at 8 o'clock, and finishing about 11:30. In face of the many good things, the Shuberts have brought us this year, it is not my desire to find fault, but surely at the grand opera prices now charged for feature shows one might reasonably expect a better company than that which presented the kaleidoscopic scenes of which it was made. De Wolf Hopper stood head and shoulders above them all, not only physically but artistically as well. Incidentally he made a splendid war time speech between curtains which was worth as much as the entire performance. Mr. Hopper was much in demand as a speaker at various civic functions during his week, and stirred the members of the Cincinnati Rotary Club to a high degree of enthusiasm at their Thursday luncheon.

The only celebrity of the Keith bill week March 31-April 6, was Harry Cooper. He seemed to please the audience as much as ever. One or two interesting skits helped round out a bill that was not much above the ordinary.

"Chin-Chin," with Doyle and Dixon, at the Grand, April 8-13. Richard Bennett in "The Very Idea," at the Lyric, same dates. Stuart Walker starts a four-weeks' season of repertory at the Lyric April 21.

WM. SMITH GOLDENBURG.

At Lock Haven, the Lyric is now running matinees every afternoon as well as evening shows, producing the Paramount, Select, Goldwyn, Arterraft, and Fox pictures.

At State College, the Nittany and Pastime, under the management of Mr. Edmunds, is gradually getting the better of the student boycott that was so strong for a while after Mr. Edmunds took charge, and as the Government is sending so many of the new soldiers there for technical training every day, the management expect the business to get somewhat near normal in a few months, the main college work closing April 23 instead of June, as usual. The student body has been running pictures in the College Auditorium, receiving contributions instead of a fee to pay for the same and have been very successful.

The Thespian Club, of the Penn State College, produced "It Pays to Advertise" at the State College, Bellefonte and Huntingdon to large and well-pleased audiences, having to abandon their usual week's Easter trip on account of the abolishment by the College of the Easter vacation. It was the first time a mixed cast had ever been used by the organization, using both the boy and co-ed students and proved a great success.

At Phillipsburg the New Roland Theater that cost \$100,000 and is the finest in Central Pennsylvania, is running the Paramount and Goldwyn pictures two to three times a week.

At Bellefonte the Hawaiian Belles in the Garman Opera House. Mutt and Jeff April 23. The Scenic Movie is running special week's programs with special matinees every day about once a month at advanced prices, and they have been a success. "The Crisis" is booked for April 23.

GEORGE T. BUSH.

that Secretary James McGovern will arrange, if possible, for a return engagement before the boys go "over there." Charles Dillingham, manager of the New York Hippodrome, who was in the audience as guest of Colonel A. V. P. Anderson, was so pleased and delighted with the excellent performance given by the boys that he made arrangements immediately after the show with Colonel Anderson to have the boys of the 312th Infantry Glee Club to repeat the performance at the New York Hippodrome. The Colonel certainly has every reason to rejoice and be mighty proud of his boys as they are artists of the highest type. The performance included a taste of army life at Camp Dix from reveille to taps. The boys in a very pleasing and interesting manner demonstrated every phase of the soldier's life, interspersed with many very humorous skits and excellent singing. The Glee Club is composed of over 200 pleasing voices and they proved to be masters in the art of singing, entertaining and dancing. The performance was in three parts. The first opened with reveille. The men were seen turning out of their bunks and going through the routine of the morning. Several catchy songs were sung, the entire chorus joining in with splendid effect. The reception of raw recruits into the camp was very amusing and stirred the audience to uproarious laughter. The part was brought to an end by the Jazz Band of the 312th Infantry which was compelled by the audience to give many encores. A thrilling feature of the interesting program was a highly realistic scene of a death struggle between an American and a German sentry. The battle was hair-raising, and kept the audience in suspense while it lasted, ending in wild applause when the American killed his adversary. Sergeant Castle and Private Zeitner appeared also in a comedy sketch. The last part was staged around the camp fire just before retreat. Songs, monologues, recitations and selections both by the chorus and by a quartet were given until the final call to quarters and taps. Corporal James Dolan, of Jersey City, and Sergeant Rosenthal both made a tremendous hit by their clever work. Mayor Hague and the City Commissioners as well as Surgeon Norton and many other leading city officials who attended joined in the lavish praise of the soldiers heard in the lobby of the theater after the performance.

CHARLES A. BITTIGHOFER

Central Penna.

The Excel Amusement Enterprises of which J. G. Myers, of Williamsport, is the manager, has been formed and has taken over the management or bookings of the Grand, Lyric, and City theaters of Williamsport, Pa., and also the picture theaters at Jersey Shore, Canton, Montoursville, and Milton. J. Linn Blackford, formerly manager of the Nittany and Pastime theaters, of State College, has been made the advertising manager of the company.

At Lock Haven, the Lyric is now running matinees every afternoon as well as evening shows, producing the Paramount, Select, Goldwyn, Artercraft, and Fox pictures.

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GEORGE T. BUSH.

CAMP DIX BOYS IN PLAY

Infantry Glee Club Thrill
Jersey City Audience

The boys of the 312th Infantry Glee Club training at Camp Dix made a special trip to Jersey City, N. J., on Sunday, April 7, and presented at the Orpheum Theater a first-class musical production, entitled "The Singing Army" or "A Day at Camp." Jersey City folks turned out in very large numbers and gave all the boys a rousing and enthusiastic reception. That the boys from Camp Dix gave technically and artistically as fine a performance as ever was given in this city was the verdict of the huge audience fortunate enough to secure seats. The house was entirely sold out long before the rise of the curtain and several hundred friends of the boys were unable to secure admission. So great was the success of the performance

THEATRICAL ACTIVITIES OF THE WEEK

ACTORS EQUITY ASS'N

Australian Players May Affiliate With Society

Members of the A. E. A. Are Most Earnestly Urged to Send Reliable Addresses to the Office of the Association.



The last meeting of the Council was held in the Association rooms, 608 Longacre Building, April 9, 1918. The following members were present: Messrs. Francis Wilson (presiding), Kyle, Stewart, Gope, Mitchell, Bresse, Stevenson, Deming, Christie, De Angelis, de Cordoba, Mills and Connolly.

New members: Ernest W. Cortis, Jessie Crommette, Worth Faulkner, William Joseph McCarthy, Louise Meyers, Overton Moyle, Van B. Murrel, Mary De Wolfe Newcomb, Clarence Nordstrom, Albert Racklin, William B. Short, Pan Traver, Hope Wallace, Fleming Ward, and Walter Greene, re-elected.

The Nominating Committee, whose names will be published in this column next week, along with the complete ticket they have made up, deserve special consideration. They have named Florence Reed, Helen Ware and Katherine Emmett for places on the next council, and each of them has accepted the nomination.

It is planned to have Thomas Wise hold a meeting of Chicago members a few weeks hence in the Lake City, on which occasion a suitable delegate may be chosen, by a general vote of those present, to attend the Association's annual meeting in New York on May 27. This delegate will be expected to speak on Chicago conditions and what has been accomplished toward their betterment.

The response of deputies who were recently asked to urge all non-members belonging to their several companies to make application for membership in the A. E. A. has been so hearty and of such substantial success that a resolution of thanks addressed to these deputies has been unanimously passed. Don't let go. Come on, now, pull together.

It seems well to keep in mind that when a case goes to arbitration it passes out of the hands of the Council of the Association. Under the clause of the contract pertaining thereto the arbiters are individuals chosen or accepted by the disputants because they are willing to trust the point at issue to their judgment.

News has been received from Australia saying Hugh Ward has arrived once more on its shores and has submitted to the Actors' Association of that island continent the advisability of forming an affiliation with us along the lines we discussed with him shortly after the Ratification Supper last November. The matter of establishing a practical affiliation with the Actors' Association of England is in hand.

A letter came last week from Corporal Andrew Castle, of Camp Grant, Ill., in which he said: "This is goodbye for a little while. We are off tomorrow for France, where we are to have the honor of serving our country on the battlefields. I hope to account for many a Hun as I am a machine-gunner."

Almost simultaneously we received a cheery missive from Harmon Cheshire, Corporal of 80th Company Canadian Forestry Corps, B. E. F., France, who wrote, in part:

"'Equity' for January brought once again welcome news from the Association and proved itself the binding link between us, separated by so many miles and varied conditions. I was extremely interested in the work of the S. W. W. R. About 35 per cent of our Corps, despite its being Canadian, hail from the United States."

Mr. Cheshire sent a typewritten program of an entertainment given by his company, the principal feature being "A Mid-Winter's Dream," or "A Nicotine Nightmare in One Puff."

April 25 is set as the date when the A. E. A. will have charge of the Liberty Bond Sale House on Fifth Avenue, in front of the New York Public Library. A committee has been appointed to arrange and conduct the proceedings, viz., Pedro de Cordoba, chairman; George Stuart Christie and Jefferson de Angelis.

BY ORDER OF THE COUNCIL.

Mrs. Fiske Returns

Mrs. Fiske returned to the New York stage Monday night, appearing at the Cohan Theater in "Service," written by Henri Lavedan. Inasmuch as "Service" is a play in two acts only, it is preceded by Lord Dunsany's one-act piece, "A Night at an Inn," which had a few presentations at the Neighborhood Playhouse two years ago, and which has been held for more prestigious production ever since. "Service" was first presented by Lucien Guirry at the Theatre Sarah Bernhardt in Paris early in 1913. Since the war began it has been revived twice in the French capital. Mrs. Fiske is assisted by a capable cast, including Lee Baker, Georges Plateau, a French actor; Ian Robertson, Robert Lytton, and Alexa Fior. In the cast of "A Night at an Inn" are Harry Lambert, Tracy Barrow, Robert Vivian, Gerald Fring, Charles Peyton, Owen Meech, Rikel Kent, and Rene de Chapelle. A review of the production will appear in the next issue of THE MIXER.

New Bill at Comedy

In addition to Oscar Wilde's "Salome" in which Yorska, the French actress is to appear, there will be two one-act comedies on the new bill of the Washington Square Players, which is to be presented at the Comedy Theater on Monday evening, April 22. They are "Lonesome Like," by Harold Brighouse, and "Enter the Hero," by Theresa Helburn. The bill is to be given for two weeks only. "Mrs. Warren's Profession," which is now at the Comedy, will go on tour.

Rock and White on Tour

Frances White and William Rock are presenting their production, "Let's Go" on tour. The first out-of-town performance took place in Poughkeepsie last Monday. The route includes various Summer resorts along the Atlantic Coast.

Benjamin Sugarman is the manager and Lewis J. Menke and Arthur J. Levy are traveling in advance.

"A Doll's House" April 29

Arthur Hopkins's presentation of "Hedda Gabler," at the Plymouth Theater, will continue until April 27. On Monday, April 29, "A Doll's House" will be presented, with Madame Nazimova as Nora Helmer.

SHAKESPEARE FESTIVAL

Seven Matinees to Be Given at Cort Theater This Month

The Shakespeare Playhouse, of which Frank McEntee is director, will give a festival of Shakespeare's plays in celebration of the birthday of the Bard of Avon, consisting of seven matinees at the Cort Theater, the first on April 19, and the final one on April 27. "Julius Caesar," "The Merchant of Venice" and "Macbeth" will be repeated, and one new production, "A Midsummer Night's Dream," will be added to the season's series.

The schedule of plays and dates is as follows: Friday afternoon, April 19, and Saturday morning, April 20, "Julius Caesar," Thursday afternoon, April 25, "The Merchant of Venice," Friday afternoon April 26, "Macbeth," Monday and Tuesday afternoon, April 22 and 23, and Saturday morning, April 27, "A Midsummer Night's Dream."

Soldiers Admitted Free

The uniform of the United States soldiers or any of our allies is a ticket of admission at Sunday performances now being given in New York. The matinees, which are given at the Casino Theater, are under the direction of the New York War Community Service. Fred Stone, Barney Bernard, Leo Carillo and Houdini were the entertainers Sunday afternoon, April 7. The second performance was at the Playhouse, Sunday night, under the joint direction of the Community Service and the Stage Women's War Relief.

The New York Community Service has opened offices in the former Earlington Hotel, Twenty-seventh Street and Sixth Avenue, where soldiers can buy tickets at reduced rates for plays which are beginning to lose their Broadway appeal. In some instances the performances can be seen for the amount of the war tax.

New Ziegfeld Frolic

A new Ziegfeld "Midnight Frolic," it is announced, will be produced on the roof of the New Amsterdam Theater on the night of Tuesday, April 23. The new show is being written by Gene Buck and Dave Stamper, and the entertainers will include Will Rogers, Lillian Lorraine, Eddie Cantor, Ann Pennington, Frank Carter, Lillian Leitzel, and Savoy and Brennan.

GET STAGE TRAINING

Soldiers in Camp to be Schooled in Dramatics

Soldiers in the military training camps are to be schooled in amateur dramatics so that when they get to France where facilities for amusement are limited they will be able to provide their own shows and amusements.

A plan for making amateur dramatics a part of the comprehensive program of entertainment that the War Department Commission on Training Camp Activities has instituted in the war camps has been drawn up by Raymond B. Fosdick, chairman of the Commission, following successful experiments which already have been made along this line in a few of the camps.

It is proposed to organize soldiers possessing dramatic talent into groups or units, selecting as their leader one of their number who has had previous experience in theatricals or shows marked aptitude in this direction.

A committee on camp theatricals which acts in an advisory capacity to the Training Camp Commission will take up Mr. Fosdick's plan at a conference which has been called for the latter part of April to further the co-ordination of the theatrical activities in the camps. The committee is headed by Otto Kahn.

The Shubert Academy

An institution known as the Shubert Academy of Dramatic and Musical Art will be established on the roof of the Forty-fourth Street Theater about the middle of June. The school will have room for fifty pupils, twenty-five in the dramatic section and a like number in the musical department. These fifty will be young people working for the Messrs. Shubert in minor capacities in the various Shubert productions. They will be given instruction free of cost by a faculty made up of seasoned actors and actresses. New plays and musical comedies will be tried out with the pupils.

The Messrs. Shubert declare they have taken this step because they find it necessary to develop talent for their many attractions. The war has curtailed the supply of young stage people 50 per cent. at least, it is stated.

Greenwich Village Theater

The Greenwich Village Theater management announces the following three one-act plays, to be produced this Thursday night: "The Big Scene," by Arthur Schnitzler, translated by Charles Henry Meltzer; "He," a drama of the sea, by Eugene O'Neill, and "The Maid of France," by Harold Brighouse, author of "Hobson's Choice." It also was announced that Miss Claire Eames, niece of Madame Emma Eames de Gogorza, who recently was graduated from the American Academy of Dramatic Arts, will make her professional debut in a leading role in "The Big Scene." With her will appear Frank Conroy, Harold Meltzer, Joseph Dailey and Francis McDonald.

Olcott at Fulton

Chauncey Olcott began an engagement of three weeks at the Fulton Theater Monday, April 15, presenting for the first time on Broadway Rachel Crothers's latest play, "Once Upon a Time." Mr. Olcott's company includes: Ethel Wilson, Bonnie Marie, Elsie Lyding, Jessie Ralph, Edward Fielding, Thomas Williams, George Brennan, and others. A review of the play will be printed in the next issue of "The Mirror."

Playwright Warns Manager

Hortense Adela Boynton, of 16 Vernon Street, Newport, R. I., announces that she is the author of the play, "Somewhere in France." It was produced by Robert Downing at the Opera House in Newport, March 7-9, and she warns a manager who is presenting a play under that title in the West that her work was copyrighted at Washington in October, 1917.

Doucet Leaving for the Front

Theodore A. Doucet, who has been with "The Melting Pot" for several seasons in the role of David, has voluntarily given his services to his country and will leave for Canada next week; from there to "Somewhere in France."

THE BROADWAY TIME TABLE

FOR WEEK ENDING APRIL 20

Theater	Play	Date of Production	Number Performances
Astor	Fancy Free	Apr. 11	12
Belaeco	Polly With a Past	Sept. 6	281
Bijou	The Squab Farm	Mar. 13	45
Booth	Seventeen	Jan. 21	104
Broadhurst	Maytime	Aug. 16	336
Casino	An American Ace	April 2	15
Century	Chu Chin Chow	Oct. 22	220
Cohan	Service Night at an Inn	Apr. 15	8
Cohan and Harris	A Tailor-Made Man	Aug. 27	300
Comedy	Mrs. Warren's Profession	Mar. 11	48
Cort	Flirt	Dec. 20	153
Criterion	Happiness	Dec. 31	141
Eltinge	Business Before Pleasure	Aug. 15	296
Empire	The Off Chance	Feb. 14	77
44th Street	Hearts of the World (film)	April 5	31
44th Street Roof	A Pair of Petticoats	Mar. 18	40
48th Street	Man Who Stayed at Home	April 3	21
Fulton	Once Upon a Time	April 15	8
Gaiety	Sick-a-Bed	Feb. 25	64
Globe	Jack o' Lantern	Oct. 16	214
Harris	Her Country	Feb. 1	68
Henry Miller	Fountain of Youth	April 1	24
Hippodrome	Cheer Up	Aug. 23	416
Hudson	Nancy Lee	April 9	15
Lexington	Success	Jan. 28	81
Liberty	Going Up	Dec. 25	146
Longacre	Yes or No	Dec. 21	141
Lycium	Tiger Rose	Oct. 3	236
Lyric	Over the Top (film)	Mar. 31	41
Maxine Elliott	Eyes of Youth	Aug. 22	289
Morocco	Lombardi, Ltd.	Sept. 24	246
New Amsterdam	The Rainbow Girl	April 1	24
Park	Seven Days' Leave	Jan. 17	109
Playhouse	Little Teacher	Feb. 4	88
Plymouth	Hedda Gabler (rev.)	April 8	16
Princess	Oh, Lady! Lady!	Feb. 1	93
Punch and Judy	April	April 6	17
Republic	Parlor, Bedroom and Bath	Dec. 24	149
Shubert	The Copperhead	Feb. 18	74
39th Street	A Cure for Curables	Feb. 25	64
Vanderbilt	Oh, Look!	Mar. 7	52
Winter Garden	Sinbad	Feb. 14	84

PICTURE PROJECTION AND THEATER EQUIPMENT

SHOWING FILM IN A DRAMATIC HOUSE

How to Meet Problem of Emptying and Filling Theater Without Confusion—Lighting System and Other Considerations

THE conversion of theaters constructed for dramatic purposes to the exhibition of moving pictures is of usual occurrence today and, while the usages are similar in general character, unforeseen difficulties are frequently encountered and the problem is more complex than it might appear to one unfamiliar with the requirements of moving picture exhibition.

No general rules can be given for alteration of arrangement and in many cases no such alterations are necessary and the theater is adapted merely by the addition of the projection booth and equipment.

Usually a moving picture performance is continuous, perhaps divided into distinct shows with little or no intermission. This involves the problem of handling crowds of patrons passing in opposite directions for which the theatre may not have been designed and usually will require the re-location of ticket-takers and perhaps the box office.

PROBLEM OF HANDLING CROWD

Assuming that capacity business becomes the rule; it is essential to be able to empty the house rapidly between shows to avoid delay in admitting the new audience to its seats. This condition is sometimes improved by increasing the width of foyers, or by dividing foyer and passageways with rails, etc. In some cases the outgoing lines may be entirely separated from those coming in by utilizing an exit to another street.

A theater which possesses good sight lines as a dramatic playhouse is usually adaptable for pictures unless the auditorium is wide in proportion to the depth of the seating space. In other words the narrow and deep house is preferable to a wide and shallow one. Likewise the single balcony has very distinct advantages over a theater with more than one balcony.

The location of the projection booth should be made the subject of considerable study. For ideal projection this booth should be located as nearly as possible at the same level as the screen. This is impracticable except in unusual instances. To locate a booth on the orchestra level will usually involve the loss of valuable seats, and prove an unsightly obstruction. The same applies to its location at the front of the balcony unless the same has been especially designed for that arrangement.

The usual result is to locate the booth at the rear of the balcony, although this increases the length of throw and also the angle of projection. It is difficult to secure satisfactory results where the angle of projection with the horizontal exceeds twenty degrees although there are frequent examples in excess of that figure. An increase in the

angle of projection produces excessive distortion which can be partly corrected by tilting the screen.

PROJECTION APPARATUS

Proper projection apparatus is essential. In this connection it might be said that the apparatus produced today by the major manufacturers is of a very high order and can be depended upon to give satisfactory results.

Two projectors are essential with the modern methods of screening a picture and in case the performance is to include soloists or other acts and effects, the booth should include one or more spotlights.

Telephone communication between the booth and the stage is a great convenience. If not practicable, bell signals can be installed.

The current supplied to the projectors must be direct current and in case alternating current only is available, some form of converter or motor-generator must be installed to deliver direct current to the machines. This, of course, applies to the use of the open arc as a source of light. It is quite probable that the arc will be abandoned for the incandescent lamp within a comparatively short while as the same are now quite satisfactory for comparatively short throws and small pictures.

There are several screens manufactured with specially prepared reflecting surfaces, all of which are of merit; those being most popular today which have a so-called metallic finish.

It may frequently happen that changes in the lighting system, or perhaps of the type and arrangement of lighting fixtures are necessary as all direct illumination of the screen from such sources must be avoided. Indirect fixtures may be substituted for direct fixtures or suitable shades installed. It is not necessary to reduce the illumination to the extent adopted in many moving picture theaters and sufficient illumination should be maintained at all times to enable the patrons to find their seats without difficulty.

SIZE OF PICTURE

The size of the picture to be shown should be established as early as possible as this is an important factor in determining the amount of light required at the projector. It will be seen readily that for a given quantity of light at the arc, the illumination of the screen will be of only one-half the intensity if the area of the illuminated surface is doubled.

There are no set dimensions for a picture except that illuminated area is controlled by the shape of the aperture of the projecting machine which ordinarily is 15/16 x 11/16 which results in a picture of which

the relation of the width to the height is always as 15 is to 11.

A picture is usually referred to as a 12 foot or 15 foot according to its width. A picture of twelve feet in width is approximately life size. With a seating capacity of about 1,000 a twelve foot picture would prove of sufficient size but for greater capacities it may prove of advantage to have a picture eighteen to twenty feet in width. A width of twenty to twenty-two feet is about the maximum on account of the excessive exaggeration of defects above that point.

PROJECTION OF VITAL IMPORTANCE

First Study Requirements of Your Theater, Then Secure Best Apparatus Obtainable

THE AVERAGE theater owner seldom stops to consider that successful projection on the screen is of primary importance and must be given full consideration even before thought is given to the selection of programs, arranging of musical scores or advertising.

In the olden days when motion pictures were projected on a make-shift screen in any old remodeled store and the public only slightly patronized these places to pass a few minutes time, any kind of projection was good enough to get by.

Today the public patronizes the motion picture theater for entertainment and has been educated to know whether or not a picture is properly presented.

The image of the film which is projection on the screen is primarily what is being sold the public, backed up with music adapted to the program and supported by good up-to-the-minute advertising and also, what is of great importance, the display of ability by the managing director.

While it is true that some showmen contend that the proper selection of the program and the music takes up the major portion of the time, it is also true that to obtain full value of a good picture it is necessary to have the best of equipment properly installed as a picture cannot be any better than the machines that are used to project it on the screen.

To one contemplating the erection of a new theater or even to those at the present time conducting theaters presenting motion pictures, a projection expert can be of invaluable assistance.

To secure proper projection it is essential to purchase the very best in projection apparatus, together with such accessories as are necessary to attain an effective image on the screen. It is not enough to just purchase the best and then permit the operating room to be constructed and

Lobby Display Effective

The Vitagraph Company may credit much of the success of its production, "Over the Top," which opened at the Lyric Theater, on Forty-second Street, a little over a week ago, to the well-planned lobby display.

The lobby of the Lyric is appropriately decorated in the colors of the Allies. Flags are neatly draped about stills of the various gripping scenes throughout the picture. These have been enlarged to nearly life size by Kassel and are handsomely finished in natural colors.

The placing of the pictures has been given special attention and they have been put where they would show to the greatest advantage and arouse the most curiosity.

the equipment installed by those not thoroughly experienced. It is necessary to make a first hand survey of all the makes of machines and accessories offered, then to engage the services of a recognized expert to install them. The money involved in first expenditure should be considered only in the light of future results, for it is the results which will bring the people to your theater that are desired. To emphasize this the writer has known many architects of high repute to design a theater and after having given great consideration to all details, laid out the position of the operating room, placing it in the balcony so that the angle of projection was in several cases as high as 20 degrees.

In the electrical specifications many times over, three No. 6 wires have been run to the operating room as feeders to the projecting machines. What was the result? The exhibitor had purchased the very best equipment. After it was installed and the theater had opened the picture on the screen was distorted. This is a common occurrence, generally referred to as a Keystone projection, the picture at the base being much wider than at the top and the projection image being out of focus on the sides and the figures elongated.

After a theater, wrongly equipped, has been opened and it is found after much experimenting that it is practically impossible to eliminate the distorted picture, the exhibitor resorts to the use of tilted screens and finally has either to build a new booth in line with the screen or continue to operate under difficulties.

And as to the wiring it is now conceded that with semi-daylight projection of the average 16 foot picture it is quite necessary to use amperage at the arc in excess of 50. If with only two machines there are feeders consisting of three No. 6

(Continued on page 570)

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Pictures and Playing Them

(Continued from page 560)

"Who Killed Walton?"

THE PICTURE

Five-part Drama. Produced by Triangle. Features J. Barney Sherry and Mary Marsh. Supported by Edwin Brady, Dora Rodgers, Frank Bonn. Directed by Thomas N. Helton.

Points of Interest

The personality of J. Barney Sherry displayed in a sympathetic role. The performances of Edwin Brady, as a smug reformer, and Frank Bonn as a wealthy and dissolute artist.

The Story and Production

"Who Killed Walton?" is a mystery drama, in which the mystery is established by jumping the action, and then clearing it up at the end by cutting back to what was left out. It concerns the murder of a rich artist, whose success would be greater if he were less of a sensualist. He was last seen in the company of a young novelist, Marian Emlen. When he was found dead she was seen running away from his apartment. Of course, suspicion rests upon her, but the true story comes to light when a former and cast-off companion, Elsa, tells her tale of how the man had died of heart failure while in a rage. The authoress had fainted in the hall, and Elsa had dragged her into the man's room. A political boss, who is in love with Marian, had concerned himself with the case, and it was through his efforts that the mystery was solved, which won him a wife in Marian.

Edwin Brady stands out most prominently in the acting division, giving a good performance of a shallow and hypocritical reformer. J. Barney Sherry displays his familiar and appealing personality in the role of the political boss, and Frank Bonn is good as the artist. The settings are correct, and are arranged in good taste.

ADVERTISING IDEAS

The feature of the lobby display should be an extensive display of the title, which immediately gives him the impression that it is a mystery picture. Artists' palettes, each with a still pasted on, could be arranged around the lobby. Huge question marks could catch the eye of the passer-by. Underneath each one letter the title of the picture and perhaps a catch phrase. Newspaper advertising should also play up the title. They might be worded simply as follows: Find Out (in average type). "Who Killed Walton?" (much larger). At the Theater (average type).

Catch Phrases

"A Baffling Murder Mystery." "Politician Saves a Girl from a Murder Charge." "How Did the Girl Get Into His Studio?" "Famous Illustrator Meets with Mysterious Death in Studio." "His Love Was Sham."

"Up the Road With Sallie"

THE PICTURE

Five-part Comedy adapted from Francis Sterrett's novel of the same name. By Julia Crawford Ivers. Produced by Select under the direction of William D. Taylor. Starring Constance Talmadge. Supported by Kate Toncray, Norman Kerry, Thomas H. Persee, and M. B. Pannaker.

Points of Interest

A picture which is the highest order of screen comedy, with a well constructed plot full of amusing complications. Constance Talmadge's portrayal of Sallie, which is delicately and perfectly executed. A thoroughly adequate setting in keeping with the tenor of the story. Clear photography, incorporating some novel and effective devices of night and rainstorm effects, and super excellent direction.

The Story and Production

Under the terms of an eccentric will, Martha Cabot, widow of Joshua Cabot, finds herself custodian of the Cabot fortune, to bequeath it as she sees fit. Sallie

Waters, her niece, is a favorite of Aunt Martha's, and upon the latter's presenting each of the avid relatives with \$5,000, Sallie invests part of hers in a car, and induces her aunt to go on a motor trip. Overtaken by a rainstorm, they seek shelter in a well appointed house, where subsequently and upon the same quest come Joshua Cabot, the second, a long lost Australian relative, and John Henderson, an elderly friend of Cabot's. The complications which ensue when Sallie, believing the strangers to be burglars, blunders into the wrong bed, are extremely funny. The situation is at last explained and Sallie totters into Cabot's arms. Miss Talmadge's performance of Sallie is perfect, and the rest of the cast are quite as good, notably Kate Toncray in the role of Aunt Martha.

ADVERTISING IDEAS

A lobby display of photographs of Miss Talmadge is, of course, essential, as well as framed stills of various scenes in the play. Window-cards, provided by the Select Company, are also a helpful adjunct. Circulars should be got out, advertising the name of Constance Talmadge, sister of Norma Talmadge, in big type, followed by the name of the picture, and a cryptic phrase or two to enlist the interest.

Catch Phrases

"Up the Road With Sallie" is the Road that has no Turning." "Who Would Like to go 'Up the Road with Sallie?'" "Aunt Martha went 'Up the Road with Sallie' and Found Her Pink Geranium." "Sallie Promised Aunt Martha a Pink Geranium. Did She Keep Her Promise?"

"The Busy Inn"

THE PICTURE

Five-part Drama by Alexander Ostrovsky. Produced by Russian Art Films and released by Pathe. Features Mme. Nadya Lesienko. Supported by N. I. Panoff, Mme. Orlova N. A. Backsheef.

Points of Interest

The fact that the picture was photographed in Russia and acted by Russian actors. The correct and interesting atmosphere imparted. An unusual story in a strange frame.

The Story and Production

Alexander Ostrovsky, a well-known Russian dramatist, author of the play, "The Busy Inn," from which the picture has been adapted, has based his story upon incidents and characteristics of Russian middle class life. The story is rather complicated, and at times gives the impression of being slightly long drawn out and it is not made more substantial by especially good acting. The plot revolves around the love affair of Eugenia, sister of the innkeeper, and Prince Myloff, a frequenter of the place. The host's wife tries to win the Prince for herself and stops at nothing to destroy the confidence of the lovers in one another. But true love finally triumphs.

ADVERTISING IDEAS

As far as possible decorate your lobby to impress on the visitor's mind that "The Busy Inn" is a Russian picture. A generous supply of stills arranged about the walls, framed news articles clipped from the daily papers and some of the attaches dressed in Russian peasant costumes is suggested. A framed map of Russia with the supposed locale of the play plainly circled in, say a few miles of Moscow, should catch the eye, and a card attached might contain the following reading matter, lettered artistically: "The Busy Inn" is situated here, in the heart of the present Russian trouble." Newspaper publicity should bear on the fact that the picture gives a graphic view of Russian middle class life.

Catch Phrases

"Inside Russia." "The Bolsheviks at Home." "Are You Interested in Russia?" "A Unique Inn in 'The Busy Inn.'"



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WITH PRODUCERS AND PLAYERS IN LOS ANGELES

News and Gossip Gathered from the Picture Studios

By MABEL CONDON

LOS ANGELES (Special).—The Kinema Theater has inaugurated a series of Saturday afternoon teas for the benefit of the Red Cross, at which affair various film stars preside. The Kinema is conducted by the well-known Kehrlines, who also have Kinema Theaters in Fresno and San Francisco.

C. H. Christie, of the Christie Film Company, is captain of the Film Sub-committee in the interests of the third Liberty Loan drive.

Bessie Barriscale, with Charles Gunn playing opposite her, has begun a new Paralta feature under Howard Hickman's direction.

Reports from Broadway say that Ruth Stonehouse is still busy seeing the sights of New York after an absence from that city of four years. Her address is the Prince George Hotel.

MACRAE HONORED

Henry MacRae, Universal City studio manager, was one of the honored guests to meet the vice-admiral, Kantaro Suzuki, at a luncheon at the Alexandria Hotel last week, at which luncheon the Consul of Japan was host. Mr. MacRae was invited to speak regarding the motion picture industry and he gave a most interesting and enlightening talk on this subject.

Universal's feature picture, "The Kaiser—The Beast of Berlin," with Rupert Julian in the title role, is making a strong impression upon capacity audiences at a Broadway theater.

Gloria Joy, of the Balboa Company, is now a Universal player.

Director Harry Harvey had his hand severely lacerated one recent day while filming a scene in a lion's cage in the Universal serial, "The Lion's Claw."

Carmel Myers has Edwin August as her leading man in her current production, "My Parisian Sweetheart," directed by Joe De Grasse.

Louise Glaum, star of Paralta Plays, "An Alien Enemy," and Monte K. Katterjohn, author of this story, will make personal appearance at the opening showing of this feature picture at a Broadway house.

Norman Kerry, who has just completed the feature role in a picture made for the First National Exhibitors' Circuit and entitled, "Left Hand and the Right," has been secured by Studio Manager Henry MacRae of Universal City for the role opposite Dorothy Phillips in a Bluebird feature. Mr. Kerry will be particularly remembered for his work with Mary Pickford in "Amarilly of Clothesline Alley," and the Constance Talmadge pictures, "Up the Road with Sally" and "Good-bye Paul."

Gerard C. Duffy, for several years editor of Pictureplay Magazine, but now a representative of the Paralta Producing Company, has been transferred from the New York office of this company to the Hollywood studio. Mrs. Duffy, who formerly played in New York screen productions, accompanied her husband to the coast.

Jack Cunningham, Western representative of the Pathe Company, is acting as host and general guide to A. E. Rousseau, the Pathe Company's secretary, who is making an extended business stay in Los Angeles.

"REVELATION" DRAWS

Tally's Broadway Theater has done one of the biggest week's business in its history with the Metro Company's Nazimova seven-reel feature, "Revelation." Next, possibly, to the splendid performance of Nazimova stands out that of Syn M. de Conde, who portrays the forceful role of the Apache.

Ashton Dearholt is back from an extensive stay at the Santa Cruz Islands with the Universal serial company which has changed the title of its picture from "Pleasure Island" to "The Brass Bullet." Tod Browning, who produced "The Legion of Death," together with numerous other Metro pictures, is again in Los Angeles after two months in New York.

Elmer Clifton has begun the direction of a new Monroe Salisbury picture at Universal City.

Nell Shipman, though always entertaining, is particularly so right now as she has a variety of true stories to relate re-

garding thrilling experiences she had during her ten days at Truckee with the Vitagraph Feature Company producing "Baree, Son of Kazan."

Jack Cunningham, who pictured "Little Red Decides" for the Triangle Company, is enjoying co-incidental success with the picture, which is having a big run at the Broadway Riviera Theater here.

J. A. Quinn, of the Rialto, has returned to the booking of Goldwyn features.

A William Russell feature has been chosen as the opening program for the new theater at Camp Kearny near San Diego, and Mr. Russell has been invited to make a personal appearance on this occasion.

Margarita Fisher, at the American studio at Santa Barbara, has named Catherine Traynor, who was with the San Diego Exposition Company, as her personal representative.

Francis J. Hawkins, vice-president and general manager of the Haworth Pictures Corporation, is leaving Los Angeles for a visit to exhibitors around the country to give them details concerning the forthcoming Sessue Hayakawa productions. C. L. Cole, New York representative of the Haworth Pictures Corporation, will join Mr. Hawkins.

Albert S. Le Vaino is the author of the story and scenario of "Nita's Wooing," Viola Dana's new picture being directed by Frank Reicher.

George Larkin has lined up some really sensational stunts for the Diando serial being made by Pathe and called "The Wolf-Faced Man."

GIRARD WITH STOREY

Charles Girard, well-known portrayal of refined heavy roles, has been added to the Edith Storey company and will be seen with her in the picture now being made entitled, "The Demon." Lew Cody plays opposite Miss Storey and others in the cast are Mollie McConnell, Virginia Chester, Frank Deshon and Fred Malatesta. George D. Baker is directing this production.

A new theater is being built at Triangle Culver City studios.

Harvey Clark is a new member of the J. Barney Sherry company at the Triangle studios. He will be remembered for his splendid work at the American plant in Santa Barbara—most recently in the William Russell productions.

Projection of Vital Importance

(Continued from page 566)

wires run to the operating room and the manager elects to present a brighter picture, it becomes necessary to run a new line of wiring to the operating room which is doing the work over a second time at a cost greatly in excess of the original figures. Had it been properly laid out and wires installed plenty heavy enough to allow changing of the light intensity on the screen and also the installation at future times of any additional apparatus such as a spot light or other special machines this would not have been necessary.

There are many other important considerations, the correct location of the screen and the choice of the best projection surface, both of which have a relation to the length and width of the theater, the different angles of view and the minimum distance from the front seats to the screen and the maximum from the rear seats to the screen.

Too much stress cannot be laid upon the importance of proper projection. To make sure of it consult with a projection expert who understands the subject thoroughly and who before installing the apparatus and accessories will make a study of the theater and adapt them to conditions as they exist in that particular house.

Without Fear or Favor

(Continued from page 553)

DAVENPORT, IOWA, April 8.—During the performance here last night of a photoplay depicting German atrocities, a man who gave his name as E. J. Kelly and his occupation as a traveling salesman, fired two shots at the screen when an impersonation of the Kaiser was shown. Kelly was taken into custody, but to-day it was announced he would not be prosecuted.

"Of course," continued my friend, "no actor minds a bullet hole in his photograph on the screen, but it's different catching a ball while you're working in the flesh. And they feel that the hysteria that made the Davenport screen 'murder' possible can cause trouble within a studio—if the wrong crank gets by. Hence the desertions. We put on the armed guards to satisfy Mr. —, who's now playing the Kaiser part, and the moment we dismiss them we lose him!"

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Wednesday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Baraboo, Wis. 15, Madison 16, Dubuque, Ia. 17, La Crosse, Wis. 18, Winona, Minn. 19, Eau Claire, Wis. 20.
AMERICAN Ace (Messrs. Shubert): N.Y.C. 15-20.
ANGELIN, Margaret: Chgo. 1—Indef.
APRIL (Chas. Hopkins): N.Y.C. 6—Indef.
ARLISS, George (Klaw and Erlanger): N.Y.C. 15-20.
ARMY With Banners, N.Y.C. 9—Indef.
BARRYMORE, Ethel (Chas. Frohman, Inc.): N.Y.C. Feb. 14—Indef.
BIRD of Paradise (Oliver Morosco): Washington 15-20, Balto. 22-27.
BUSINESS Before Pleasure (A. H. Woods): N.Y.C. Aug. 15, 1917—Indef.
CHEATING Cheaters (A. H. Woods): Boston, Mar. 18—Indef.
COME Out of the Kitchen (Henry Miller): N.Y.C. 15-20.
COPPERHEAD, The (J. D. Williams): N.Y.C. Feb. 18—Indef.
COUNTRY Cousin (Klaw and Erlanger and G. Tyler): Boston 1—Indef.
DAUGHTER of the Sun (Rowland and Howard): Winnipeg, Man., Can., 15-20.
DITTRICHSTEIN, Leo (Cohan and Harris): Boston 1-20.
DREW, John (John D. Williams): Chgo. Mar. 11—Indef.
EYES of Youth (Messrs. Shubert and A. H. Woods): N.Y.C. Aug. 22, 1917—Indef.
FAIR and Warner (Selwyn and Co.): Pittsburgh 15-20.
FAVERSHAM, William: Pittsburgh 15-20.
FISKE, Mrs. (Klaw and Erlanger and H. G. Fiske): N.Y.C. 15—Indef.
FOUNTAIN of Youth (Henry Miller): N.Y.C. 1—Indef.
FRIENDLY Enemies (A. H. Woods): Chgo. Mar. 11—Indef.
GENERAL Post (Chas. Dillingham): Chgo. 15—Indef.
GETTING Together: Buffalo 15-20.
GYPSY Trail (Arthur Hopkins): N.Y.C. 15-20.
HEDDA Gabler: N.Y.C. 8—Indef.
HER Country (Walter Knight): N.Y.C. Feb. 21—Indef.
HODGE, William (Lee Shubert): N.Y.C. Feb. 25—Indef.
KELLERD, John E.: Toronto 15-20.
LILAC Time (Selwyn and Co.): Chgo. Dec. 24, 1917-April 20.
LITTLE Teacher (Cohan and Harris): N.Y.C. Feb. 4—Indef.
LOMBARDI, Ltd. (Oliver Morosco): N.Y.C. Sept. 24, 1917—Indef.
MAN Who Came Back (Wm. A. Brady): Phila. Feb. 18—Indef.
MAN Who Came Back (Wm. A. Brady): Boston, Dec. 24—Indef.
MAN Who Stayed at Home: N.Y.C. 3—Indef.
MANTLE, Robert (Wm. A. Brady): Los Angeles 15-27, Fresno 1—Indef.
MAUDE, Cyril: Frisco 1—Indef.
MRS. WARREN'S Profession: N.Y.C. Mar. 11-April 20.
NANCY, Lee (Henry B. Harris Est.): N.Y.C. 8—Indef.
NOTHING But the Truth (Anderson and Weber): Balto. 15-20.
OLCOTT, Chauncey (Cohan and Harris): N.Y.C. 15—Indef.
ONE Girl's Experience: Buckhannon, W. Va. 16, Wheeling 17-18, Bellairs, O. 19, Zanesville 20, Cin. 21-27.
PAIR of Pockets (Messrs. Shubert): N.Y.C. Mar. 18—Indef.
PAN and the Young Shepherd: N.Y.C. Mar. 18—Indef.
PARLOR, Bedroom and Bath (A. H. Woods): N.Y.C. Dec. 24, 1917—Indef.
PETER Ibbetson (Messrs. Shubert): Chgo. 15-20.
POLLY With a Past (David Belasco): N.Y.C. Sept. 6, 1917—Indef.
ROBSON, May: Aberdeen, Wash. 15, Tacoma 16-17, Seattle 18-20, Victoria, B. C. 22, Nanaimo 23, New Westminster 24, Vancouver 25-27.
SEVEN Days' Leave (Lawrence Anhalt): N.Y.C. Jan. 17—Indef.
SEVENTEEN (Stuart Walker): N.Y.C. Jan. 22—Indef.
SICK-A-BED (Klaw and Erlanger): N.Y.C. Feb. 25—Indef.
SKINNER, Otis (Chas. Frohman, Inc.): Portland, Me. 18-20.
SQUAB Farm (Messrs. Shubert): N.Y.C. Mar. 18—Indef.
SUCCESS (The Lieblers): N.Y.C. Jan. 28—Indef.
TAILOR-MADE Man (Cohan and Harris): N.Y.C. Aug. 27, 1917—Indef.
TAYLOR, Laurette (Klaw and Erlanger): N.Y.C. Dec. 31, 1917—Indef.
TIGER Rose (David Belasco): N.Y.C. Oct. 3, 1917—Indef.
TURN to the Right (Smith and Golden): Rochester 15-20.
UNCLE Tom's Cabin (Wm. Kibble): Detroit 14-20.
WANDERER, The (Elliott, Comstock and Gest): Omaha 14-20.
WARFIELD, David (David Belasco): Chgo. Jan. 22—Indef.
WHY Marry (Selwyn and Co.): N.Y.C. 15-20.
YES or No (Anderson and Weber): N.Y.C. Dec. 21, 1917—Indef.

PERMANENT STOCK

BALTIMORE: Auditorium.
BAYONNE: Strand.
BOSTON: Copley.
BRIDGEPORT: Lyric.
BROCKTON: Mass.: Hathaway's.
BROOKLYN: Crescent.
BROOKLYN: Fifth Avenue.
BROOKLYN: Grand Opera House.
BUFFALO: Star.
BUTLER, Pa.: Majestic.
DENVER: Denham.
DES MOINES: Princess.
DETROIT: Adams.
ELMIRA, N.Y.: Mozart.
EL PASO, Texas: Crawford.

GERMANTOWN, Pa.: Orpheum.
HAVERHILL, Mass.: Academy.
HOBOKEN: Strand.
JAMESTOWN, N.Y.: Samuel's Opera House.
KANSAS CITY, Mo.: Grand.
LAWRENCE, Mass.: Colonial.
LINCOLN, Nebr.: Oliver.
LOS ANGELES: Morosco.
LYNN, Mass.: Auditorium.
LYNN, Mass.: Centre Square.
MALDEN, Mass.: Auditorium.
MILWAUKEE: Shubert.
MINNEAPOLIS: Shubert.
MONTREAL: Orpheum.
NEW HAVEN, Conn.: Hyperion.
NEW YORK CITY: Lafayette.
NORTHAMPTON, Mass.: Academy of Music.
OAKLAND: Loggans.
OAKLAND: McDonough.
OKLAHOMA CITY: Palace.
PATERSON, N.J.: Empire.
PITTSBURGH: Pitt.
PORTLAND, Ore.: Baker.
PROVIDENCE: Opera House.
SASKATOON, Can.: Strand.
ST. JOSEPH, Mo.: Tootle.
ST. PAUL: Shubert.
SALEM, Mass.: Empire.
SALT LAKE CITY: Wilkes.
SAN DIEGO: Strand.
SAN FRANCISCO: Alcazar.
SCHENECTADY: Van Currier.
SEATTLE: Wilkes.
SHARON, Pa.: Morgan Grand.
SIOUX CITY: Grand.
SOMERVILLE, Mass.: Somerville.
SOUTH BEND, Ind.: Oliver.
TRENTON, N.J.: Treat.
TROY, N.Y.: Lyceum.
TULSA, Okla.: Grand.
UNION HILL, N.J.: Hudson.
VANCOUVER: Empress.
WALTHAM, Mass.: Park.
WASHINGTON: Polk's.
WASHINGTON: Howard.
WICHITA, Kan.: Liberty.
WINNIPEG, Can.: Winnipeg.
WORCESTER: Grand.

OPERA AND MUSIC

CHEER UP (Charles Dillingham): N.Y.C. Aug. 23, 1917—Indef.
CHU CHIN CHOW (Elliott, Comstock and Gest): N.Y.C. Oct. 22, 1917—Indef.
DOING Our Bit (Messrs. Shubert): Phila. Mar. 25—Indef.
FANCY Free (Messrs. Shubert): N.Y.C. 8—Indef.
FLO-FLO (John Cort): N.Y.C. Dec. 20, 1917—Indef.
FURS and Frills: B'klyn. 15-20.
GOING UP (Cohan and Harris): N.Y.C. Dec. 25, 1917—Indef.
HAVE a Heart (Henry W. Savage): Richmond, Va. 15, Camp Meade, Md. 16-17, Annapolis 18, Hagerstown 19, Cumberland 20.
HER Regiment (Joe Weber): Chgo. 14—Indef.
HITCHCOCK, Raymond: Chgo. Mar. 17—Indef.
LAND of Joy: Chgo. 14—Indef.
LEAVE It to Jane (Wm. Elliott, Comstock and Gest): Chgo. Jan. 22—Indef.
MAYTIME (Messrs. Shubert): N.Y.C. Aug. 16, 1917—Indef.
MAYTIME (Messrs. Shubert): Chgo. Jan. 30—Indef.
MISS Springtime (Klaw and Erlanger): Phila. 15-20.
ODDS and Ends of 1917 (Jack Norworth): B'klyn. 15-20.
OH, Boy! (F. Ray Comstock): Brattleboro, Vt. 15, North Adams, Mass. 16, Pittsfield 17, Springfield 18-20.
OH, Boy! (F. Ray Comstock): Phila. 1—Indef.
OH, Lady! Lady! (Comstock and Elliott): N.Y.C. Feb. 1—Indef.
OH, Look! Harry Groll and Wm. Sheer): N.Y.C. Mar. 7—Indef.
OVER the Top (Messrs. Shubert): Cin. 15-20.
RAINBOW Girl (Klaw and Erlanger): N.Y.C. 1—Indef.
RAMBLER Rose (Chas. Frohman, Inc.): Fort Wayne, Ind. 15, Lima, O. 16, Akron 17, Canton 18, Youngstown 19-20.
REVUE of 1918 (Cohan and Harris): Boston 1-20.
RIVIERA Girl (Klaw and Erlanger): Chgo. Mar. 24—Indef.
ROBINSON Crusoe: Ft. Dodge, Ia. 16, Mason City 17, Waterloo 18, Cedar Rapids 19, Clinton 20.
SEE You Later (A. H. Woods): Balto. 15-20.
SHOW of Wonders (Messrs. Shubert): Minneapolis 14-17.
SINBAD (Messrs. Shubert): N.Y.C. Feb. 14—Indef.
SO Long Letty (Oliver Morosco): Boston 15—Indef.
SOME Little Girl (Anderson and Weber): Chgo. Mar. 25—Indef.
STONE, Fred (Chas. Dillingham): N.Y.C. Oct. 16, 1917—Indef.
TICK Tock Girl (Boyle Woolfolk): Springfield, Ill. 18-20, Terre Haute, Ind. 22-24, Evansville 25-28.
WHEN Dreams Come True (Counts and Tenny): Greenville, S. C. 15, Columbia 16-17, Charlotte, N. C. 18, Norfolk, Va. 19-20, Camp Lee, Petersburg, Va. 22-24, Newport News 25, Richmond 26-27.
YOURS Truly (Arthur Pearson): Pittsburgh 15-20.
ZIEGFELD Polka of 1917 (Florenz Ziegfeld, Jr.): Montreal 15-20.

MINSTRELS

DUMONT'S: Phila. Sept. 1, 1917—Indef.
FIELD, Al G.: Hill, Guss: St. Johnsbury, Vt. 17, Quebec, Can. 18-20, Montreal 22-27.
O'BRIEN, Neil (Oscar E. Hodges):
MISCELLANEOUS
THURSTON, The Magician (R. Fisher): Phila. 15-20, Allentown 22-24.

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and Guy Bolton.

NEWS OF STOCK PLAYS AND PLAYERS

"50 Miles from Boston"

SOMERVILLE, MASS. (Clyde E. Mc-
Ardle, manager): The second musical com-
edy of the season, "50 Miles from Bos-
ton," opened to two capacity audiences
April 8, at the Somerville Theater, and
pleased. The above sums up the entire
performance in a nutshell. Each and
every member in the cast scoring an in-
dividual success, and that is surely say-
ing a great deal. Arthur Howard as Joe
Wescott, Adelyn Bushnell as Sadie
Woodis, both appearing to advantage.
John M. Kline and John Dugan as Wes-
cott and Harrigan, created no end of
laughs. Brandon Evans as Dave gave a
flawless performance, while John Gordon
played Ted Woodis with much skill; Grace
Fox as Mrs. Tilford never was better.
Ruth Fielding as Nellie was sweet and
pretty, and Gertrude Shirley as Aunt
Kate, although playing a small part got
over. The musical numbers, which are
ever a feature with the Somerville Play-
ers, were splendid. Among the hits being
Jack and Jill and Awkward Girl, by Miss
Fielding; I'm Mighty Glad I'm Living,
by Brandon Evans; Long, Long Trail, by
Arthur Ritchie and John Gordon; John
Dugan's Swimming Song; Harrigan, by
John M. Kline, and Ain't It Awful, by
Miss Fox, the latter being a positive
"clean-up." Arthur Ritchie played "The
Town Constable," in a funny manner, and
arranged a meritorious production. Cur-
rent week, "The Eternal Magdalene."

STEADY.

New Jersey Players

UNION HILL, N. J. (Special).—
There was a big and prolonged laugh-
feast at the Hudson theater week of April
8, when the popular, talented, and versatile
B. F. Keith Players were seen in "Here
Comes the Bride." Elizabeth Ross had
one of the best parts in the play as "the
blushing bride," and she again shared the
honor with Dorothy Shoemaker, the ver-
satile leading woman of the company.
Jack Roseleigh was very funny as Fred-
erick Tile. Stage Director Edwin H. Cur-
tis deserves great praise for the work done
by the company. Week April 15, "The
Time, the Place, and the Girl."

HOBOKEN, N. J. (Special).—The
Strand Players presented Margaret Mayo's
best effort, "Baby Mine," a capacity busi-
ness, throughout the week of April 8.
Howard Chase, whose popularity as a
leading man cannot be duplicated, did ex-
ceptionally good work as John Hardy,
while the part of Zoie Alfreda was well
acted by Dorothea Howard, who has just-
ly won the reputation as being the clever-
est and most versatile leading woman, who
has ever appeared in this city. Her re-
markable and efficient acting has a great
deal to do with the success of the Strand
Players. J. Robert Reed was most amus-
ing in the role of Jimmie Jinks, Hardy's
friend. Jeanette Fisher, whose ability as
an ingenue, cannot be questioned, enacted
a lot of charm into the part of Aggie,
Jimmie's wife. Autograph photos of Miss
Fisher were given out at the Monday mat-
inee. Week of April 15, "Upstairs and
Downstairs."

CHARLES A. BITTIGHOFER.

Stock in Chicago

CHICAGO (Special).—As previously
reported, the Wilson Avenue Theater, out
on North Clark Street, has inaugurated
a stock policy—changing from vaudeville,
the season commencing April 13. The
first production is "Romance." Manager
Mitchell Licalzi has assembled the follow-
ing company: Olive Templeton and Doug-
las Dumbrie, leads. Others: Donald Fos-
ter, juvenile; Thelma Hoyt, ingenue;
Frank Jamison, characters; Helen Joy,

second woman; Louis Bertels, light com-
edian; Helen Ramsey, character comedian;
Frederick Weber, general utility. Plays
coming: "Cheating Cheaters," "Nearly
Married," "Lilac Time," "Captain Kidd,
Jr.," and "Upstairs and Down."

ATKINS.

Grand and Crescent, Brooklyn

BROOKLYN, N. Y. (Special).—Grand
Opera House: Cecil Spooner's Stock Com-
pany presented "The Dancer and the
King," April 1, and, while it was interest-
ing, there were too many titles in the play
for the American stage. It was up to the
minute, however, being along the lines of
the present war, although written long
ago, which shows vividly that Prussian
militarism is no new development of Eu-
ropean politics. Austria's lust for do-
minion and disregard of the cost is also
made plain. How the little kingdom of
Bavaria was threatened with Teutonic
Kultur, and how an American dancer pre-
served the independence of the mythical
nation by foiling the spies and intriguers,
form the plot of the play. "The Out-
cast," by Hubert Henry Davis, by the
Spooner Company, week April 8.

Crescent Theater: The Crescent Players
produced "A Widow by Proxy" to a
crowded house during the entire week,
April 1. This was a very good farce-
comedy in three acts, and was received
with enthusiasm by the audience. Leah
Winslow as Gloria Gray, and Godfrey Mat-
thews as Captain Pennington, were the
leading characters.

Week April 8, "Common Clay." Leah
Winslow and Godfrey Matthews in the
leading roles.

W. H. HUSTED.

Northampton Closing

NORTHAMPTON, MASS. (Special).—
The Three of Us was the bill for the
Northampton Players week April 8. Their
season will close April 27, to reopen in
October.

MARY BREWSTER.

Births

A son was born to Mr. and Mrs. Joseph
Allen at Boston, March 30. Mr. Allen
is playing in "Oh, Boy!"

Deaths

FINDLAY.—John Findlay, well-known
actor, died April 9 in the Presbyterian
Hospital after a long illness. He had
played many important roles in the course
of a long career. His greatest success
was won in the part of William, the waiter,
in "You Never Can Tell," in Arnold
Daly's production of the Shaw comedy
ten years ago. He had appeared in sup-
port of Henry Miller, Mme. Nazimova and
other players. He was last seen in "The
Brat." Mr. Findlay was born in England
sixty years ago.

SHERMAN.—Arthur Sherman, for ten
years with the theatrical office of Henry
W. Savage, now at 226 West Forty-second
Street, died April 9 in St. Vincent's Hos-
pital in his fifty-first year.

STODDARD.—Mrs. Carlos French
Stoddard, known on the stage as Sandal
Milliken, died at her home in New Haven,
Conn., of pneumonia, Sunday, April 7.
She was born in Somerville, Tenn., forty-
two years ago. Her father was Judge
Alfred Milliken. Her first stage appear-
ance was in New York in 1897 in the cast
of "A Rich Man's Son." Later she ap-
peared in "A Royal Rogue" and "The
Bird in the Cage" under the management
of Charles Frohman. She was married to
Mr. Stoddard March 3, 1904. Her hus-
band was in the cast in which she ap-
peared in 1903. He with three children
survive her.

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